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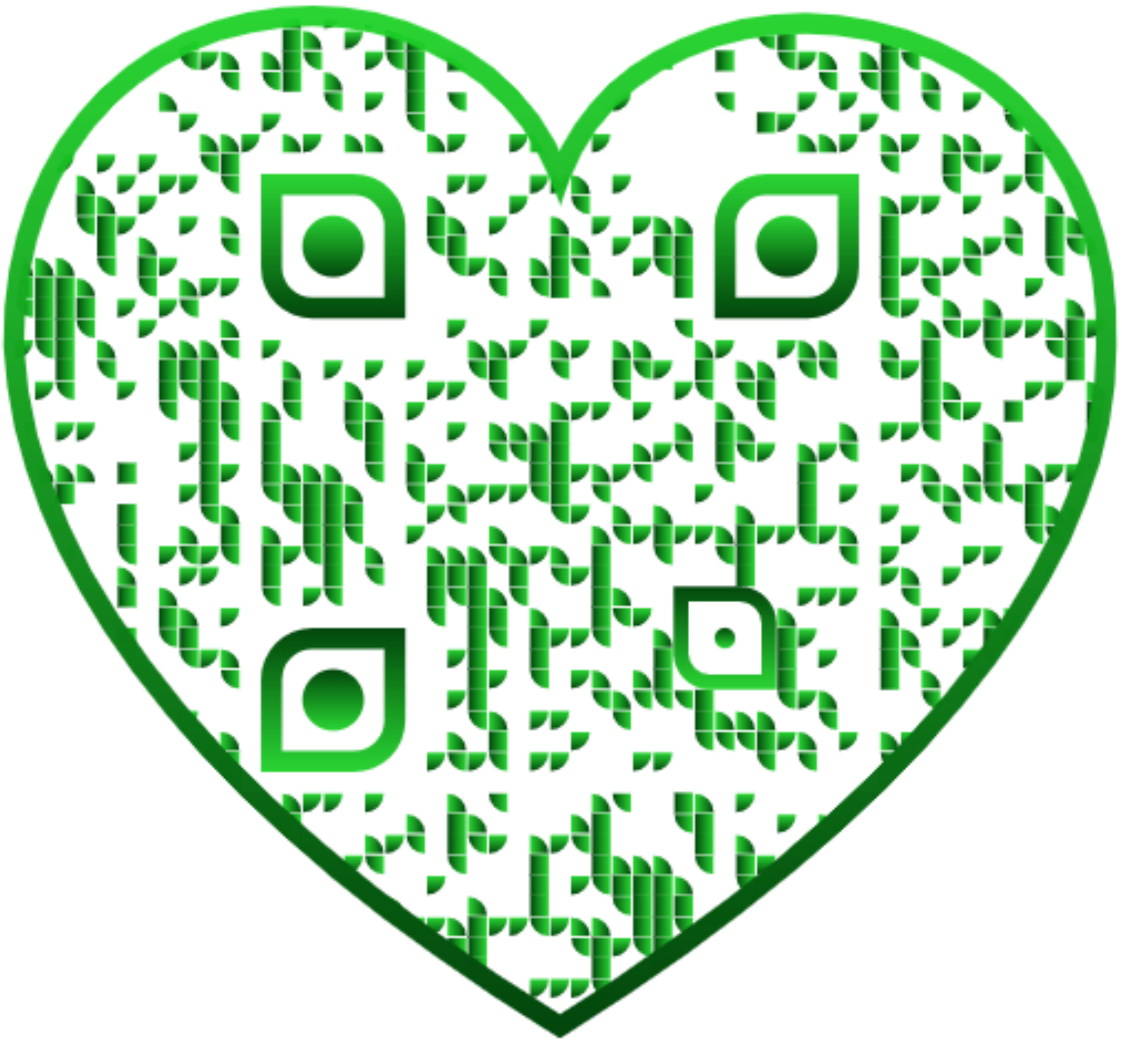

New releases: October 2023

In The Light Of Time
HIQLP2 101 (2LP)/ CDCHD 1616
This is a period and scene of UK music that has never been compiled. Although post-rock was a tag that none of the bands used themselves and it was always too vague to describe very different sounds, the notion is clear in many people's minds. Bands such as Stereolab or Mogwai have become well known since then, while others like Disco Inferno have been praised in recent years by MGMT and have solid cult following. With current hyped-up band Black Country, New Road talking about post-rock in interviews like the most natural thing, maybe it's a good time for this compilation.

Parliament
Mothership Connection
HIQLP 122 (LP)
"Mothership Connection" is widely considered to be the perfect example of P-Funk. Featuring a galactic line-up that included Bootsy Collins, Bernie Worrell, Maceo Parker, Fred Welsey, Gary Shiner, Glen Goins and even the Brecker Bothers on horns this album kicks funky butt from the opening blast of 'P-Funk (Wants To Get Funked Up)' right to the very last drop of 'Night Of The Thumpasorus Peoples'.

Bob Stanley Presents London A To Z
CDTOP 1638
A soundtrack for mooching through the capital's city centre, its green spaces, or its under-sung suburbs. This is how London looked and sounded not that long ago. Squint, and it still does.

Meet The Missfits
The Missfits
LTDEP 028
A 60s-style vinyl EP
With a repertoire loaded with American R&B numbers, the guitar-toting teenage Missfits were the toast of mid-60s Blackpool clubland – confirmation that girls can do what the guys do!

John Carter / Bobby Bradford
Self Determination Music
HIQLP 112
The John Carter and Bobby Bradford Quartet/Quintet were critical to the progressive jazz movement around Los Angeles in the late 60s. Out of print since 1971 we're delighted to get this out on vinyl again.

Jon Appleton/Don Cherry
Human Music
HIQLP 108 (LP)
A forward-thinking collaboration between electronic music pioneer Jon Appleton and trumpet great Don Cherry, exploring the relationship between humanity and the manufactured robotic future.

The Best Of The Damned
CDDAM 1
When released earlier this year the vinyl version of "The Best Of The Damned" went top 20 in the Indie album chart. We're returning here with the CD version including extra notes and images.

66
Corrine Bailey Rae

50
Glenn Hughes

62
Cliff Bennett

SUBSCRIBE TODAY AND GET FREE VINYL PAGE 129

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50 GLENN HUGHES As he reprises his role in Deep Purple MkIII, touring their 1974 album *Burn*, the former Trapeze frontman talks frankly about a career that left him with a somewhat patch memory of events

56 ARTHUR BAKER When punk and electronic music began to cross wires in the late 70s, this New Englander played a key role behind the remixer's desk. Hip hop and, erm, Bob Dylan also owe him a debt

62 CLIFF BENNETT His Rebel Rousers were once managed by Brian Epstein and their career predated The Beatles, but his take on the beat boom's R'n'B sound would impress more than just his immediate contemporaries

66 CORINNE BAILEY RAE
Some 17 years since she first emerged, this UK soul-pop songwriter has undergone major personal and artistic evolutions. Now she's looking to a Chicago arts project for inspiration

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It was only supposed to accommodate around 800 people, but its size was far outstripped by its history, as from 1958 until its relocation in the late 80s, this central London venue became arguably Britain's most famous rock'n'roll landmark. Performers and patrons help the authors of a new book tell its story

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Photo: (Glenn Hughes) Simon Robinson / Easy On The Eye / Alamy

GONG

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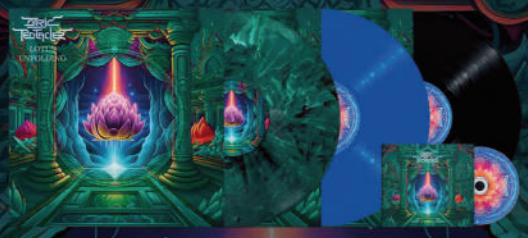

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19.11 MANCHESTER, O2 Ritz
20.11 SHEFFIELD, O2 Academy2
21.11 COLCHESTER, Arts Centre
23.11 NORTHAMPTON, Roadmender
24.11 BRISTOL, O2 Academy
25.11 GLOUCESTER, Guildhall
26.11 BIRMINGHAM, O2 Academy2
28.11 BRIGHTON, Chalk
29.11 NORWICH, Epic Studios
30.11 BOURNEMOUTH, O2 Academy
01.12 FROME, Cheese & Grain
02.12 LIVERPOOL, O2 Academy

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11.03 SWANSEA, Patti Pavilion
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14.03 MARGATE, Dreamland
15.03 HULL, The Welly
16.03 NOTTINGHAM, Rescue Rooms
17.03 STOCKTON-on-tees, Georgian Theatre
18.03 LINCOLN, Engine Shed
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RECORD COLLECTOR

November 2023 Issue 550

2nd Floor, Saunders House
52-53 The Mall, Ealing
London W5 3TA
Telephone 020 8752 8172

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EDITOR **Paul Lester** paul.lester@metropolis.co.uk
Contact Paul about cover stories, features and The Collector.

NEWS EDITOR/STAFF WRITER **Tim Jones** tim.jones@metropolis.co.uk
Contact Tim about news, Talking Heads, RC Investigates and gigs.

SPECIAL PROJECTS/BOOKAZINES TEAM *Contact* **Paul Lester**

REVIEWS EDITOR **Niall Doherty** rc.reviews@metropolis.co.uk
Contact Niall about album, book and DVD reviews.

SUB-EDITOR **Johnny Sharp**

CONTRIBUTING EDITOR **Charles Donovan** rc.content@metropolis.co.uk
Contact Charles about Value Added Facts and Diggin' For Gold; suggestions for VAF also to **Ian Shirley** *ian.shirley@metropolis.co.uk*

RARE RECORD PRICE GUIDE **Daryl Easlea** daryl.easlea@emap.com

GROUP ART AND PRODUCTION EDITOR **Val Cutts**

DEPUTY ART AND PRODUCTION EDITOR **Peter Barry**

DESIGNER **Bruno Irace**

ADVERTISING MANAGER **Bill Edwards** bill.edwards@metropolis.co.uk 020 8752 8176

LISTINGS/CLASSIFIED listings@recordcollectormag.com 020 8752 8172

LIVE ADVERTISING **Nick Taylor** nick@alive-advertising.com 07941 715815

MARKETING MANAGER **Kiran Summan** kiran.summan@metropolis.co.uk

MARKETING EXECUTIVE **Twinkle Bhawani** twinkle.bhawani@metropolis.co.uk

SUBSCRIPTIONS/STOCKIST MANAGER **Sue Maritz** subscriptions@metropolis.co.uk

SUBSCRIPTIONS HOTLINE **020 8752 8193 Mon-Thur 9am-3pm, Fri 9am-1pm**

MANAGING DIRECTOR **David Saunders** david.saunders@metropolis.co.uk

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The *RC* staff's favourite... music venue

PAUL LESTER The Leadmill, Sheffield
TIM JONES Yr Wyddgrug/Mold Theatr Clwyd.
VAL CUTTS The Troubadour, Earls Court
DARYL EASLEA The Kursaal, Southend On Sea
NIALL DOHERTY The Luminaire, London
PETER BARRY 02 Academy, Brixton
STEVE BURNISTON Hammersmith Odeon
JOHNNY SHARP London Astoria
BILL EDWARDS Covered Wagon Saloon, San Francisco

Spotify

Record Collector | Nov 2023 | Issue 550 | Playlist

"The magazine you can hear"

Eddie & The Hot Rods Get Out Of Denver
Marva Whitney It's My Thing
Sister Nancy One Two
Don Rendell Quintet Space Walk
Grover Washington Jr Winelight
Gary Wright Dream Weaver
Jimmy Buffett Margaritaville
Pulp Babies
Engelbert Humperdinck Can't Take My Eyes Off You
Paul Young Wherever I Lay My Hat (That's My Home)
Glenn Hughes No Stranger To Love
Arthur Baker (New Order) Confusion
Cliff Bennett & The Rebel Rousers One Way Love
Corinne Bailey Rae Black Rainbows
The Who Bargain
Altered Images Bring Me Closer
Nancy Sinatra The City Never Sleeps At Night
OMD Bauhaus Staircase
Say She She Don't You Dare Stop
Rush The Spirit Of Radio
The Rolling Stones Angry
Megadeth Symphony Of Destruction
Hey Colossus Curved In The Air
Dorothy Ashby Come Live With Me
The Chi-Lites Have You Seen Her?
Gentle Giant Nothing At All

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Hello, and welcome to RC550

In some cases, the music venue is as big, as famous, as the bands or artists who have played there. One thinks of The Hollywood Bowl, Shea Stadium, Fillmore East, Café Wha?, Madison Square Garden, Whisky A Go Go, CBGB, Max's Kansas City… They have all made their important contribution to the culture, have their own secret histories, their own mythologies, each one as redolent of a certain time or place as a powerfully memorable song.

Some venues have had songs written about them: Hammersmith Palais is an obvious example, and a pertinent reminder that Britain can boast as many evocative clubs and club names as the States. Some are sheds/hangars, others are dives; some are still going, many are lost to the mists of time. All are worthy of blue plaques: The O2 Arena, The 100 Club, The Astoria, The Town & Country Club, Fulham Greyhound, The Barfly, The Boardwalk, Wembley Stadium, The Rainbow, Dingwalls, The Roundhouse… London doesn't have a premium on legendary venues, as anyone who ever visited Liverpool's Cavern, Sheffield's Leadmill, Manchester's Hacienda or Leeds' Duchess Of York can attest. And I haven't even mentioned Global Venues That Become Synonymous With A Whole Music Genre (such as Japan's Budokan).

Anyway, to get to the point, this month we have devoted a dozen pages to arguably the most famous music venue of them all: The Marquee. We tell its story via 25 of its most explosive and epochal gigs, meet some of the musicians who played there, name the bands who performed there most frequently, cite the best, most collectable, albums to have been born there, from Eddie & The Hot Rods' *Live At The Marquee* to U2's *Another Time, Another Place,* and meet the son of The Marquee's founder, who – you might not be surprised to learn – is something of a Collector of Marquee memorabilia.

Elsewhere this very fine issue, we have interviews with musicians as varied as Paul Young, Glenn Hughes, Arthur Baker, Cliff Bennett (of "& The Rebel Rousers" fame) and Corinne Bailey Rae, Pete Townshend tells us about the latest iteration of *Who's Next / Life House*, and we attend a Rolling Stones press conference on the occasion of the first album of brand-new Stones songs since the early years of this century. They should give *us* a blue plaque.

See you next month,

paulester

Paul Lester

VIVA '78

I loved your 1978 issue. The interview with Chrissie Hynde was brilliant. I was a bit surprised that Wings' *London Town* was not included in the Top 50 albums of the year, or even mentioned. McCartney had the No 1 single going into 1978 and he certainly did well with *London Town*. It was still another great issue.

Aaron Badgley, email

Oops. Full disclosure: London Town *was originally in the list, but we took it out to make room for the marginally more revolutionary* Being Boiled *(Human League). Sorry.* **PL**

Haven't read it all yet, but I'm well into the 1978 Special, and I'll go out on a limb and claim this issue as the best of 2023 (so far). The Chrissie Hynde interview was fantastic. There's no artifice with her, no facade. When you read an interview with a "Rock Star" you always think you're getting the real thing – until you read one with somebody like her that's dropped the pretence, and the ego, and let their guard down long enough to just be who they are, confident that that's what fans really want. Why don't you offer her a monthly column on whatever she feels like writing about? Or just ask her to contribute when the mood strikes her. Even getting her to send you a list of what she's listening to would be great. When she mentioned Spooky Tooth, I fell hard for her again, the way I did when I saw the cover of that first Pretenders album.

The other "columnist/contributor" on my wish-list would be John Lydon. He's another one who just speaks his mind. No star trip. Imagine the stories he's got. I'd love to see what he's listening to as well.

Anyway, I've got lots more to read before I finish, but thanks for another great issue. So far, you guys have taken me back to when I was 16 (1973), and now 21 (1978) this year, and it's been a blast. Keep up the stellar work.

Tim Frueh, Ohio, US

Another great issue but with 1978 the focus for your team of writers I had high hopes that the perennially overlooked Bob Seger might merit some attention. As ever, however, the Detroit rocker is airbrushed from rock history despite *Stranger In Town* being one of the year's highlights. From the galloping Hollywood Nights to the moving Famous Final Scene, the album offers a succession of Seger's gritty rockers and heartfelt ballads and is certainly superior to virtually all the releases featured in your *Ten Of The Best Rock Albums* selection.

It is high time Seger received some attention and, as this year marks the 50th anniversary of his seminal *Back In '72* album, an appreciation of its peerless ode to touring, Turn The Page, might be an appropriate starting point.

Simon Ireland, Eastbourne

Really loved *RC* 549, with its in-depth troll through 1978. It was right up my street, the year I turned 20 and into my second year of regular gig-going.

It got me thinking, why doesn't *RC*, as part of its *Record Collector Presents* [bookazine] series, issue a couple of *Special Editions* that incorporate the best 50/100 releases and Top 50 rare records of a specific year, starting with the mid-50s through to the 90s? Everything from rock'n'roll to Britpop, interspersed with a few recollections of the artists/producers who are still with us...? You know it makes sense. What do you think?

Gary Bragg, Chester

Your "1978" appraisal was "So Special". It is my favourite issue this year (so far). Totally brilliant. Pat on the back to everyone involved in recalling this creative year.

My student grant stretched further than I remembered in '78, as I couldn't believe I had bought 28 of your "50 Best Albums" + 14 by featured artistes. Proof indeed it was an outstanding time for music. Thanks for reminding me, *RC*. In the words of The Rezillos, you made me "Glad All Over". A stand-out issue.

Simon Mullins, email

PS: The *'78 Be Stiff Tour* has great memories for me, too. Could you revisit it with Rachel Sweet and Lene Lovich sometime? Just wondering… *Lene will be appearing in a future edition of* RC. *Watch this space.* **PL**

How on *This Island Earth* can *RC* omit Bryan Ferry's masterpiece *The Bride Stripped Bare* from its list of The 50 Best Albums of 1978?! One of the staff members (Daryl Easlea) knows what's up, listing *When She Walks In The Room* as his favourite track from that year.

Good interview with Chrissie Hynde. Caught her pop-up at 7th Street Entry in Minneapolis last week. She appropriately opened the show, on her 72nd birthday, with *Time The Avenger*.

Greg Dumais, Minnesota, US

POLICE REPORT

I enjoyed *RC* 549'S taster from Stewart Copeland's forthcoming book, *The Police Diaries*. In it, Stewart mentions that The Police supported Alberto Y Lost Trios Paranoias at the end of 1978 and that, "It turned out that there were none of their fans in the building. When we took the stage as the opening act, the sudden high-pitched shriek of the audience almost knocked us off our feet. This was our crowd! But we they were neither punks nor hippies. The halls were full of screaming teenage girls..." I attended the Albertos/Police gig in Sting's hometown of Newcastle. I seem to recall the audience mainly consisted of males, with only

I Was There

A reader's recollection of a key music event

This month: Johnny Hallyday, London Royal Albert Hall, 15 October 2012

In 1955, at eight years of age, I went to my first gig with my Mum to see Guy Mitchell, Johnnie Ray, David Whitfield and Dickie Valentine. It was very exciting and started my love of live music.

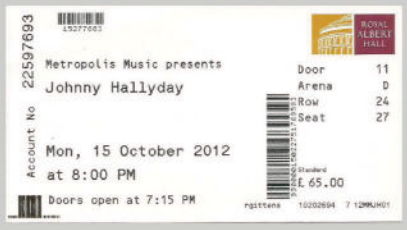
Nineteen sixty-two was the first gig that I went to with school friends. It was the first tour by Little Richard in the UK. Also on the bill was Sam Cooke and they were both backed by the fabulous Sounds Incorporated. In the audience was my hero, Gene Vincent, and he was invited by the compere to sing on the stairs at the side of the stage, as his work permit had expired. Gene brought the house down with a charismatic Be-Bop-A-Lula!

In 1963, at a Billy Fury & The Tornados gig, there was a girl who crazily kept attempting to climb onto the stage and was repeatedly repelled by an increasingly exasperated theatre staff who, in the end, basically kept throwing her back into the audience. A year or so later, I was chatting with a workmate about gigs. He had been to the same show and told me that it was his (ex-) girlfriend, who he could not prevent from trying to get to Billy Fury!

In 1963, I saw Little Richard again. It was the first show on a Sunday evening, and it was a very sedate, older audience in their "Sunday Best". Mr Penniman could not get in the "groove" and, with only polite clapping at the end of each song, he stopped mid-tune and announced that "the problem with you is you're all too old"! Amid heckling and booing, he stormed offstage after only about 15 minutes!

In 2012, I saw Johnny Hallyday at the Royal Albert Hall (I was one of the few Brits there. It was like being in Paris). Boy, did he rock! At 69, his voice and the show were really powerful. The (French) audience went wild.

Mike Humphreys



The late, great CP Lee

a handful of girls (the Albertos were more of a "blokes' band") – and I certainly don't remember any of them screaming. There were, of course, a few Police fans there, but some were Last Exit (Sting's previous band, who had a small but very loyal following) fans there to check-out Sting's new 'punk' band (although they all knew The Police were merely jumping on the bandwagon.) Having said that, even pre-punk Sting had something of a punk attitude: at one Last Exit gig (also in Newcastle) the punters seemed to be more interested in drinking and chatting to their mates than paying any attention to Sting's latest masterpiece. During a gap between songs, Sting surveyed the audience with a grimace and then suddenly snapped, "Why don't you all just shut the fuck up and listen?!" Of course, it may have been that on every other date on the Albertos tour The Police were greeted by mobs of screaming girls, but that certainly wasn't the case in Newcastle.

Attached is a photo I took of CP Lee during the Albertos' set.

Martin, email

OH BROTHERS

Re: *RC* 547.

Feel free to shoot me down in flames if I'm wrong, but The Bewlay Brothers in your goth article playlist begs the question: why? As a Bowie fanatic for more years than I care to remember, I'm puzzled. It's not goth! Some customers also mentioned it, so it's not just me. I'll check my Bowie collection for more goth tracks and look forward to the future metal and psych playlists featuring Agadoo and The Birdy Song.

Chris King, Chris's Music, Notts

STOWE AWAY

Some *RC* readers may have picked up that a tape was recently found of a live show by The Beatles at Stowe School, Buckinghamshire, on 4 April 1963. Apparently, it was recorded unofficially by a pupil who has done well in life and donated the tape to the British Museum with the proviso that anyone could listen to it without charge. Needless to say, it has now emerged on a 2CD bootleg and one stall at the recent Beatles Convention in Liverpool was selling it for £20, which I can only describe as a rip-off. However, it's of great historical importance, as the 23 tracks included numbers that were popular at the time but never made it onto official releases, although a few were on BBC sessions.

I have played Disc 2, which is shown as an A1-enhanced recording, but the quality is, frankly, dire. I have no doubt, however, that a team of professionals could separate the vocals and instruments and balance and produce something of not bad quality. But how this fits with the owner's wish has not been established.

All that said, the 23 tracks are the last recording of a good performance and after that the screaming nonsense started and live shows are of little value.

Sir Ronald Watson, Southport

I so enjoyed the piece (*RC* 549) about Barry's Record Rendezvous in Manchester. The memories came flooding back, along with One Stop, Rare Records and Avgarde Gallery. Barry's was one of Manchester's must-visit record shops. You had to walk down a few steps to be transported into an Aladdin's Cave of wonders.

Barry Ancill himself was a pretty cool guy whose first love, I think, was jazz. There were some signed photographs of some very famous jazz musicians on the walls, some of whom I was beginning to learn about. Barry often held court while chomping on a cigar. He knew his stuff.

I must have bought more than 75 albums there from the late 60s to the early 70s. One I distinctly remember was the first Santana record, with that startling Lee Conklin cover. I took it to the booth at the back of the shop, where it blew me away. I'd never heard a rock band play like that. Tim Buckley's *Happy Sad* and the first It's A Beautiful Day record had similar effects.

The ticket agency Hime & Addison, as mentioned in your article, was, I think, run by Barry's father, Noah Ancill. That's where I got my ticket for the Dylan '66 concert at the Free Trade Hall (yes, *that* one!). But that's another story. Most of the music I bought at Barry's still endures.

Stewart Tray, Manchester M8

LUKE, WHO'S STALKING

Luke Haines. Has he really gone to Buenos Aires? Please get him back. Sorely missed.

Karol Cunniffe, Dundrum

Miss him no more – he's back! See page 38. **PL**

THIS MONTH'S CONTRIBUTORS

Robert Sellers is the author of several books on popular culture including authorised biographies of Oliver Reed and Kenny Everett, celebrations of Handmade Films and Ealing Studios, and a history of Radio 1. He writes this month about London's legendary **Marquee club** (p70).

Jack Watkins was sad to hear British soul stalwart **Cliff Bennett** (p62) had hung up his mic when they spoke recently. In their 60s pomp, Cliff & The Rebel Rousers were great value on the live scene. Out in his garden when Jack rang, happily, watering the begonias could wait while he shared a few memories.

John Tucker became a Deep Purple obsessive after his older brother brought home a copy of *Machine Head*. He talks to **Glenn Hughes** (p50) about the bassist/vocalist's solo career and upcoming Purple-celebratory UK shows.

Jeremy Allen discusses the remarkable musical transformation of **Corinne Bailey Rae** (p66) on her new album, *Black Rainbows*. He also appears in a forthcoming Sorbonne anthology about another artist who loved a reinvention: *Serge Gainsbourg: An International Perspective* is published by Bloomsbury in February 2024.

NEXT MONTH
RECORD COLLECTOR
IN SHOPS 2 NOV

MADNESS

PLUS! PAUL RODGERS + ANDREW GOLD + SLOWDIVE + WRECKLESS ERIC + FRANKIE LAINE + FRIENDS AGAIN

Diamond geezers

The Rolling Stones return with their first set of original songs in 18 years. *Andy Rawll* got the lowdown in London

Mick Jagger, **Keith Richards** and **Ronnie Wood** couldn't have made a bigger bang if they'd tried, with an expertly choreographed global multimedia event launching their new *Hackney Diamonds* long-player at London's Hackney Empire. Dozens of TV cameras from the world's media lined the rear and side-aisles of the ornate theatre, while the adjacent Old Ship Inn was commandeered as a press centre. It was a standing room-only affair that made for a hive of activity, with a buzz of anticipation palpable among scribes from red tops, broadsheets, music mags and lifestyle publications, as well as TV and radio broadcast crews and a select number of guests, including Spandau Ballet's **Gary Kemp** and actor John Simm. The Stones amigos bounded onstage with the infectious enthusiasm of men a quarter of their age to the sound of music and the roar of the gathered crowd.

A two-week lead-up media campaign built hype with a spoof ad in the *Hackney Gazette* for a new "glass repair" business, while funky, feisty single, Angry (on red 7", 10", CD), with its raunchy video featuring actress Sydney Sweeney, cranked things up further. The live-streamed Q&A, hosted by US chat show host and fan, Jimmy Kimmel, saw the Stones on a roll, engaging in sparkling banter that revealed the background to the album's recording. Following 2016's *Blue And Lonesome* covers set, which sold 1.8 million copies globally and topped the US and UK charts, the new set has a lot to live up to, and the Stones talked a good fight.

Jagger joked that the delay between the releases was because "we've been on the road most of the time," or "maybe as we were a bit too lazy". However, he noted that, "all of a sudden, Keith, me and Ronnie talked it over and said, 'OK, let's make this album for Christmas, and get it done by Valentine's Day'. Keith and I, [drummer] **Steve Jordan** and [keyboardist] **Matt Clifford** went to Jamaica to mess about in the studio and started to kick ideas around. We went to New York and Ronnie joined us and, after that, we got a producer, Andy Watt [Iggy Pop, Ozzy *et al*], who kicked us up the arse. Then we went to Los Angeles

> **"Keef said to Mick, 'You've never been to church in your life!'"**

and cut the tracks. We went into the studio in December 2022 and cut 23 tracks very quickly, finished them off this January, and mixed them in February. There are 12 tracks on the album" – three of them co-writes with Watt.

Richards explained that the album's title emerged from a pretty random process: "We had a couple of ideas for the title… *Hit & Run*, *Smash & Grab*. Somehow, we came up with *Hackney Diamonds*, like a variation on those, because we're a London band." Jagger added, "It's like a shattered windscreen around Hackney on a Saturday night, and the shards are all over the street."

Angry is an energy: The Rolling Stones photographed at the press conference for their first album in nearly two decades, Wednesday 6 September 2023

The new line-up, kinda: Jagger, Wood, Jimmy Kimmel and Richards

And then there were three: Keef, Mick and Ronnie roll on

Walking in the street, with guitars at the ready, just in case

Later, Jagger joined in with Kimmel's impromptu impersonation of the singer on an a cappella duet of early deep cut, Off The Hook. Jagger marvelled at simpler times, the launch of their 1964 debut album consisting of meeting two journalists at a London pub in Denmark Street, near the Regent Sound studio where it was recorded. Their latest effort was made across multiple studios, namely, Henson, Los Angeles, Metropolis, London, Sanctuary, the Bahamas, and Electric Lady Studios and The Hit Factory/ Germano, New York.

Richards reflected on *Hackney Diamonds* being their first record without **Charlie Watts**: "It's not the same as before, since Charlie passed away [in August 2021]. He's sorely missed, but thanks to Charlie, we have Steve Jordan, because he recommended him." He added that two tracks, Live By The Sword and Mess It Up, feature Watt from 2019 recordings that were helmed by **Don Was** (as were sessions from 2015 on).

Jagger added, "**Bill Wyman** came in [to Metropolis Studios, Chiswick, west London] and did one track. So, we had the original Rolling Stones rhythm section on [that track]." He elaborated that the new suite is diverse and encompasses ballads, love songs and country stylings, Dreamy Skies being a lockdown composition in the style of Hank Williams. Wood let slip that **Lady Gaga** and **Stevie Wonder** feature on the heady Sweet Sound Of Heaven, while Richards responded to Jagger's claim to love gospel music: "You've never been to church before!" Of Richards' vocal on Tell Me Straight, Jagger commended him, saying, "I like his singing," while Watt separately confirmed rumours that **Paul McCartney** appears on Bite My Head Off and **Elton John** on Get Close.

"I don't want to sound like a pompous prick," Jagger mused, "but if we didn't really like this album, we wouldn't have released it. Before we made it, we all said that we wanted to make a record that we'd *really* like. Other people might, or might not. But *we* have to be happy with it. We're not saying that we're great on it, but we're happy."

Fans should be as well, with not only CD and LP editions to collect, but also a box set featuring the CD, a BD with Dolby Atmos mix, 64-page book, and a lenticular sleeve. With another 11 tracks also in the can, *Hackney Diamonds* may not be their swansong, and another tour may not be the final one. Time will tell.

The Rolling Stones* Hackney Diamonds *CD, digipak CD, 180g LP, clear 180g LP, blue, red, green, purple, picture disc LPs, box set, are on Universal, 20 October.

Photo: (The Rolling Stones in street) Mark Seliger; (launch) Dave Hogan/Hogan Media/Shutterstock

Memorabilia lane
Auction houses around the world

A 19 August sale via Activity Auctions, Dover, Delaware, included signed guitars from **Alice Cooper**, **Meat Loaf**, **Cyndi Lauper**, **Ted Nugent**, ex-Beatles' **Pete Best** signed drumhead. ■ In August, **Kris Kristofferson**'s four-bed house with 557 acres, beach, Elk, California, was offered via Sotheby's International Realty, $17.2 million, while **Liberace**'s onetime 2,400 sq ft house, Sunset Strip, Los Angeles, was offered in August, $3.6 million. ■ **The Weeknd**'s 8,000 sq ft, four-bed, eight-bath Beverly West 18th Floor flat, Beverly Hills, with gym, bar, sold via Beverly Hills Estate in August, $18 million. ■ **Rihanna**'s onetime 8,500 sq ft, five-bed house, with pool, gym, cinema, Beverly Hills, sold in August, $15 million. ■ A vinyl sale is held via Vectis.co.uk, 10 October. ■ **Ashanti**'s 5,345 sq ft, six-bed, six-bath house, with two acres, Old Westbury, New York, sold via realtor.com in August, $1.95 million. ■ A 24 September sale via knaiszauctions.com included **Elvis Presley**, **John Lennon** record awards, **Michael Jackson** glove, hat. ■ A 4-5 September auction via easyliveauction.com included **Elton John** Dublin pop-up shop merchandise/equipment. ■ September charity auctions via analogr.com included **Lamb Of God** signed drumhead, **In This Moment**, **QOTSA** signed guitars. ■ DEVO's **Gerald Casale**'s 6,800 sq ft house, with studio, pond, Napa, California, sold via Westside in September, $4.995 million. ■ **Ray La Montagne**'s 10,747 sq ft, six-bed house, with library, studio, pond, garage, cottage, barn, carriage house, Ashfield, Massachusetts, sold in September via realtor.com, $5.2 million, while **Tyga**'s 6,000 sq ft, four-bed, five-bath house, with pool, Indio, California, sold for $5.1 million. ■ **Ray Stevens**' five-bed, six-bath house, with pool, guesthouse, 6.38 acres, Belle Meade, Nashville, was offered in August via Fridrich & Clark, $8.275 million. ■ In September, three **Bob Dylan** Iconic acetate retreads of A Simple Twist Of Fate, Masters Of War, Gotta Serve Somebody were offered via christies.com. Dylan prints/paintings were offered 12-13 September via maxwells-auctioneers.co.uk. ■ The 22-23 September auctions via gottahaverockandroll.com included **The Beatles** *Get Back*, *Abbey Road*, *At The Hollywood Bowl* acetate LPs, record awards, Abbey Road speakers/amps, Washington 1964/Shea Stadium 1965 concert film tapes, **John Lennon** Bed-In items, clothing, handwritten lyrics, unissued *1967 Kenwood Sessions*/private cassette tapes (estimate, $150,000), **Paul McCartney** clothing, guitar, handwritten lyrics, 'White Album 0000005' ($250,000), **George Harrison** jacket, **Ringo Starr** shirt, Guns N' Roses' **Slash** guitar ($1 million), clothing, **Elvis Presley** clothing, jewellery, **Jimi Hendrix** clothing, jewellery, **Ozzy Osbourne** coat, **Bruce Springsteen** handwritten lyrics, clothing, guitar, letters from **David Bowie**, **Woody Guthrie**, **Jim Morrison** jacket, **KISS** handwritten lyrics, guitars, clothing, **Jimmy Page** trousers, **John Bonham** jacket, **Michael Jackson** glove, jewellery, clothing, **Prince** unissued single, scripts, jewellery, handwritten lyrics, clothing, **The Rolling Stones** *12 x 5* acetate LP, record award, **Keith Richards** scarf, **Mick Jagger** handwritten lyrics, clothing, AC/DC's **Bon Scott** letter, **George Michael** jacket, **Tupac** bandana, **Freddie Mercury** clothing, guitar, **Whitney Houston** clothing, record awards, dresses from **Janet Jackson**, **Avril Lavigne**, **Lady Gaga**, **Victoria Beckham**, **Katy Perrry**, **Heart**, **Stevie Nicks**, **Beyonce**, **Courtney Love**, tops from **Jon Bon Jovi**, **Justin Timberlake**, **Miley Cyrus**, **Billie Eilish**, **Britney Spears**, **Shakira**, **Christina Aguilera**, clothing from **Cher**, **Jennifer Lopez**, **Eminem**, **Nicki Minaj**, **Whitney Houston**, **Joni Mitchell**, **Grateful Dead**, **Syd Barrett** paint brushes, suits from **KC & The Sunshine Band**, **Lil Nas X**, **Lizzo** tracksuit, **Rihanna** corset, **Celine Dion** jacket, **Sheila E** shoes, **The Who** guitar, clothing, 1971 live tapes, Yes' **Chris Squire** kimono, **Gregg Allman** clothing, handwritten lyrics, microphones from **Aerosmith**, **Todd Rundgren**, **Billy Joel**, **Alice Cooper** whip, **Liberace** robe, **Elton John** hat, jumpsuits from **Dolly Parton**, **Diana Ross**, **Stevie Ray Vaughan** ring, **Grace Slick** pants, **Sonny Bono** vest, handwritten lyrics from **Noel Gallagher**, **Joe Strummer**, **Drake**, **Fleetwood Mac** drumhead, guitars from **Eagles**, **Johnny Cash**, **Harry Styles**, **The Plasmatics**, **Eddie Van Halen**, **U2**, **John Lee Hooker**, **Cream**, **Creed**, **Tremonti**, **Sevendust**, **Metallica**, **Zakk Wylde**, **Peter Green**. ■ **Jessica Simpson**'s 13,200 sq ft, eight-bed, 13-bath house, with pools, 2.5 acres, Hidden Hills, California, was offered in September via Coldwell Banker, $22 million. ■ An 11 September ICZ auctions sale included signed **Traveling Wilburys** guitar. ■ A 20 September auction by Dalshire of Carrollton, Texas, included handwritten lyrics from **Prince**, **Janis Joplin**, **John Lennon** hat. ■ Ex-Van Halen's **Michael Anthony**'s 2,000 sq ft, three-bed, two-bath bungalow, with pool, Glendora, California, sold in September via realtor.com, $1.3 million. ■ Unpublished **The Beatles** photos were offered 19 September via Artvisory, South Yarra, Australia.

Kris Kristofferson: ranch on offer

HELLO IT'S ME
Edward Reekers

Ex-**Kayak** singer on his star-studded, first solo set in 15 years

How come you're back with your new project now?
I'm not sure. I just needed time to let things grow and mature in my mind, and rest. Nothing presented itself, and I was starting to feel depressed. Then, suddenly, I was hit by a tsunami of lyrical and musical ideas every day. I'd never experienced anything like it.
Tell us about the album.
It's quite unique, for me – a concept album. It developed as I went along, one song after another. Then I realised that I wasn't going to sing all the songs myself, which was pretty shocking.
How long did it take?
From writing to recording, two years.
What were you up to during the interregnum?

Tribute shows in Holland, 80 per year over eight months, plus work as a voice actor, translator, director. Then Covid. Terrible. I thought that we'd never get back to playing live.
Who helped with the album?
Mark Bogert played guitars on demos, and Arie Verstegen, Director of Poppodium Boerderij, Zoetermeer, put me in touch with Ayreon, Steve Hackett and [ex-Threshold's] Damian Wilson.
What would a tag-line be for your biopic?
If one door closes, another will open.
What's next?
To carry on as long as my voice stays, and I can still put one leg in front of the other.

Edward Reekers* The Liberty Project *is on Music Theories.

Acoustic

Reba McEntire *Not That Fancy* CD, 2LP, book, box set with book, CD, apron, stationary, Universal, 6 October. ■ **Johnny Cash** *The Life In Lyrics* book, *Deluxe* with photo, repro lyrics/drawing, unissued Q&A DL, Voracious, 14 November. ■ **King Creosote** *I Des* LP, yellow LP, 2CD with bonuses, Domino, 3 November. ■ **Nick Mulvey** *First Mind*, unissued bonuses, nickmulvey.com, 1 March 2024. Due: October (10) **Cliffie Stone** *Hollywood Hillbilly* 2CD, Acrobat (27) **Jessi Colter** *Edge Of Forever*, Appalachia Record Co, **Jewel** *Spirit* 2CD, Concord November (3) **Jason Aldean** *Highway Desperado*, BBR, **The Blasters** *Mandatory: The Best Of*, bandcamp.com (17) **Lakeside** *The Definitive Solar Collection* 3CD, Robinsongs December (8) **Uncle Lucius** *Like It's The Last One Left*, Boo Clap.

Biz

In August, digitalmusicnews.com reported that the second-biggest NFT marketplace, OpenSea, announced that it will not enforce royalty payments on NFT sales from March 2024, signalling the demise of the music NFT market. ■ A change.org petition to save Salisbury City Hall venue has been launched and the City Council is negotiating with Wiltshire Council to take it over and undertake £2million repairs. ■ The National Jazz Centre, Central Library, Traps Hill, Loughton, Essex, launches its Jazz Hub exhibition space/gallery/venue with record/book shop in mid-October. ■ Venues obliged to close temporarily in September after inspections found that they contained Reinforced Autoclaved Aerated Concrete and may need to have it removed and replaced, include Preston Guildhall, Cardiff St David's Hall, Dartford Orchard, Carlisle Sands Centre, Northampton Royal & Derngate.

Blues

Robben Ford *Night In The City* 180g LP, CD with bonus, earMUSIC, 1 December. Due: October (6) **Jimmy Reed** *I'm/The Best Of/At Carnegie Hall* 2CD, Avid Roots (13) **Junior Wells/Buddy Guy** *Chicago Hustle 82*, Cleopatra.

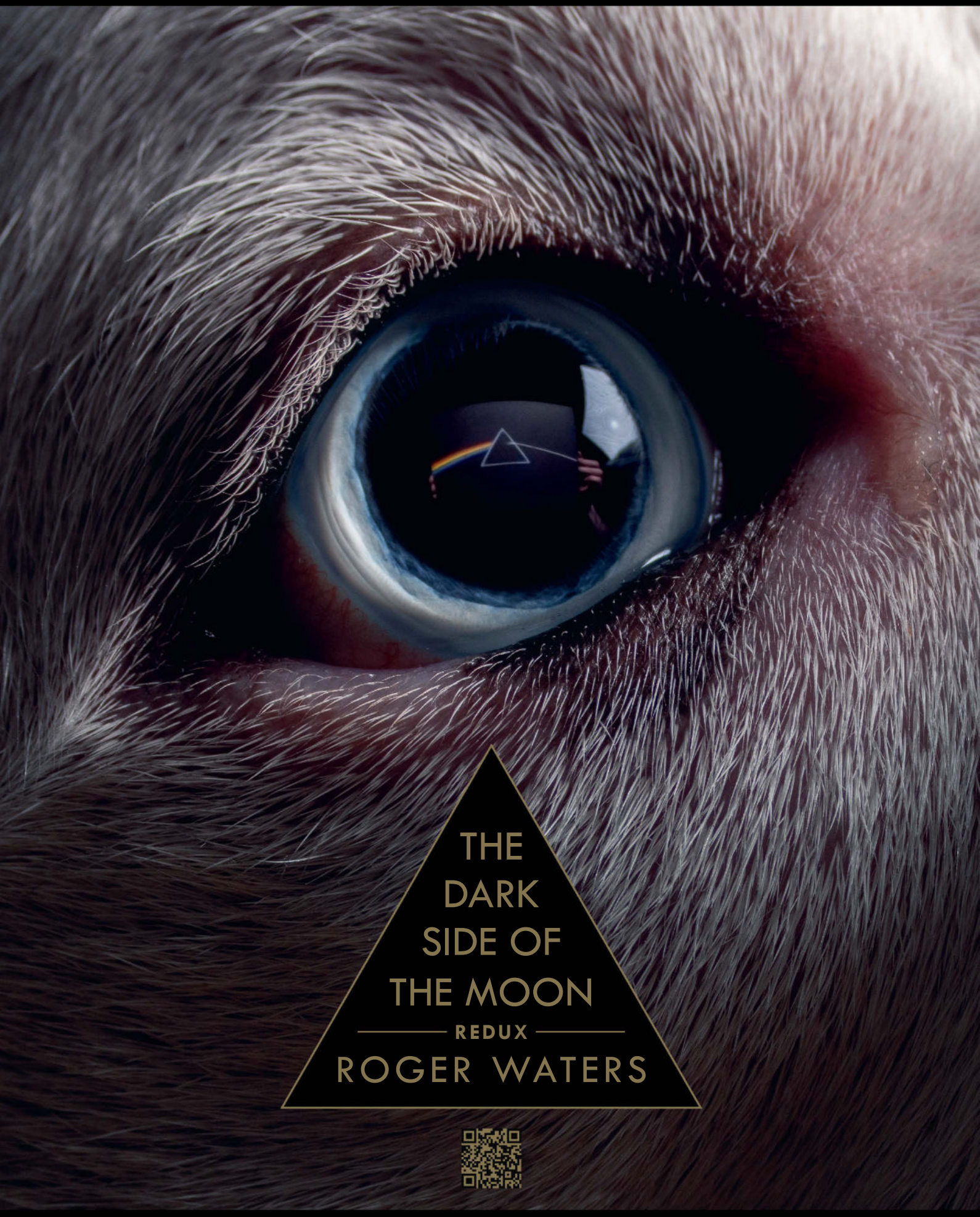
Hip Hop/Dance+

Tricky *Maxinquaye (Reincarnated)* 13-track LP, 27-track 3LP (12 unissued), 28-track 2CD, Island, 13 October. ■ Staci Robinson ***Tupac Shakur*** *The Authorized Biography* book, Penguin, 26 October. ■ Peter Spiner *The Book Of Rhyme & Reason: Hip-Hop 1994-97* photobook, Reel Art Press, this month. Due: October (13) **Armin Van Buuren** *A State Of Trance Ibiza 2023* 3CD, Good To Go November (11) **Chris Brown** *11:11*, [TBC].

Indie

Bat For Lashes' *Motherwitch Oracle Deck* art cards are out this month via sheslostcontrol.co.uk, while **Natasha Khan** has in-person consultations at She's Lost Control, Broadway Market, London, 25 November-2 December. ■ **Trampolene** *Swansea To Hornsey* red, yellow, green LPs, CD with bonus,

HE'S GONE AND DONE IT. HE'S RE-IMAGINED IT. HE MUST BE MAD!



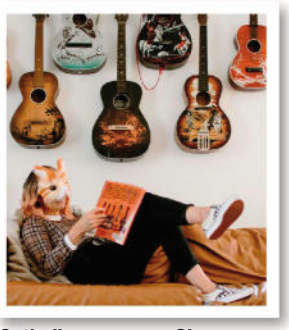
THE NEW ALBUM OUT 06.10.23 - PRE-ORDER NOW AT ROGERWATERS.COM

What's Happening?!?!
Collecting's roads less travelled

At *RC* Towers, we divine new music vibes emanating from The Vamps' **James McVey**, **Anvil**, **The Libertines**, **Firstborne** (Megadeth's **James Lomenzo**, ex-Lamb Of God's **Chris Adler**), **Saxon**, **Thunderstick**, **Yngwie Malmsteen**, **NERD**, **Satyricon**, **Biohazard**, **Paramore**, **Paradise Lost**, **Korn**, **Martina McBride**, **Halestorm**, **Shania Twain**, Wolfsbane's **Blaze Bayley**, **Bastille** (on EMI); reissues from **Manafest**, **Consortium**, **The Apparitions**, **The Jackals**, **The Bedlam Four**, **The Dirty Wurds**, **Grapefruit**, **The Twlights** (via Cherry Red), ex-Styx's **Dennis DeYoung**; a **Cher** memoir; and a musical from Pearl Jam's **Mike McCready**.

CELLULOID HEROES
Projects due include a **Cher** biopic; Greg Kwedar's *Sing Sing* film, soundtracked by The National's **Bryce Dessner**; The Bangles' **Susanna Hoffs**' *This Bird Has Flown* film, via Universal; Edoardo De Angelis' *Comandante* film, soundtracked by **Robert Del Naja** (Massive Attack); Kevin Costner's *Horizon: An American Saga* film, via Warners, soundtracked by **John Debney**; *An Audience With* ***Kylie Minogue***, London Royal Albert Hall, 1 December, on ITV; **Bob Marley** *One Love* documentary film, in cinemas, 12 January 2024; Karen O'Connor *et al*'s ***Joan Baez*** *I Am A Noise* documentary film, cinemas, 6 October.

KIT & CABOODLE
Rancid's **Tim Armstrong** has a Hellcat acoustic guitar out via Fender; Tool's **Adam Jones** has seven Les Paul Custom Art Collection guitars via Epiphone; **Mick Jagger** has a harmonica via Lee Oskar Harmonicas.



Catbells – now you Sia, now you don't

ACOUSTIC
October (20) **Rod Picott** *Starlight Tour*, producer Neilson Hubbard (John Prine), Welding Rod November (24) **Our Man In The Field** *Gold On The Horizon* CD, LP, producer Tucker Martine (Roseanne Cash) 2024 **Madeline Hawthorne**'s latest, producer Ryan Hadlock (The Lumineers), madelinehawthorne.com January (26) ***Dylan John Thomas*** CD, 180g LP, coloured LP, co-producers Rich Turvey (The Coral), Chris Marshall (Gerry Cinnamon), Ignition.

METAL
October (27) **Red Reign** *Don't Look Back* CD, LP, producer David Ivory (Halestorm), Deko November (3) **Bad Wolves** *Die About It*, co-producer Josh Gilbert (As I Lay Dying), Better Noise, **The Convalescence** *Harvesters Of Flesh & Bone*, producer Jason Suecof (The Black Dahlia Murder), Cleopatra (17) **Signum Regis** *Undivided*, producer Jacob Hansen (Kamelot), Ulterium.

POP
October (27) **Catbells** *Partly Cloudy* CD, LP, producer Billy Mohler (Sia), SQFT.

POST/PUNK
October (13) **Upchuck** *Bite The Hand That Feeds*, producer **Ty Segall**, Famous Class November (3) ***Spiritual Camp***, co-producer Carlos De La Garza (Paramore), Blue Grape.

ROCK
November (3) **Gypsy Pistoleros** *Duende A Go Go Loco!*, producer Dave Draper (Nickelback), Earache (10) **Michael Catton** *Point Of No Return*, producer Soren Andersen (Glenn Hughes), Mighty.

Pictures At An Exhibition
Artwork, photos and ephemera on public display

The *RetroBlakesberg: The Music Never Stopped* exhibition of 200-plus Jay Blakesberg photos, including **Grateful Dead**, **Joni Mitchell**, **Tracy Chapman**, **Neil Young**, **Soundgarden**, **Carlos Santana**, **The Rolling Stones**, **Led Zeppelin**, **Tom Waits**, **John Lee Hooker**, **BB King**, **Dolly Parton**, is at The Contemporary Jewish Museum, Mission Street, San Francisco, to 28 January 2024. ■ The *Hip-Hop America: The Mixtape Exhibit*, including clothing from **Notorious BIG**, **LL Cool J**, **Melle Mel**, is at Los Angeles Grammy Museum to 4 September 2024. ■ The *All That Jazz: The Legacy Of Chicago The Musical* exhibition is at Museum Of Broadway, Times Square, New York, to 30 October. ■ The *Epiphone 150th Anniversary: Featuring The Guitars Of* ***Noel Gallagher*** exhibition is at Liverpool Cunard Building British Music Experience to 14 January 2024.

Noel Gallagher guitars on show

Still making sense

After 21 years, a **Talking Heads** reunion of sorts made a lot of sense to *Daryl Easlea*

On 11 September, T**alking Heads** reunited for the first time since their fractious 2002 US Rock'N'Roll Hall Of Fame performance, at the Toronto *International Film Festival*. They reconvened for the HD restoration and global IMAX roll-out of *Stop Making Sense*, Jonathan Demme's 1984 document of the band onstage. It was a film that ensured that they left a bigger footprint than their New York contemporaries, capturing them in their early 30s, looking beautiful, with an expanded line-up and **David Byrne**'s expanded suit.

After the film screening, Spike Lee – who directed Byrne's *American Utopia* film – hosted a 25-minute conversation with Byrne, **Chris Frantz**, **Jerry Harrison** and **Tina Weymouth**. Lee enthused, "I'm going on record around the world: this is the greatest concert film *ever*." Talking Heads looked a tad uncomfortable during the chat, but there was no mention of the break-up, or of any plans for the future. The focus was on the three glorious filmed nights in 1983. Byrne revealed that he'd drawn inspiration for them from **Neil Young**'s *Rust Never Sleeps* and **P-Funk** tours for "theatrical shows with credibility." Frantz spoke warmly of the deceased Demme, and of Heads keyboardist, **Bernie Worrell**. Harrison was delighted to have found the original film negative and brought it up to date. Weymouth – Byrne's most outspoken past critic – joked that her biggest contribution was never turning her amp up over 3: "That way, it left room for everyone else to shine." Byrne laughed, and Frantz concluded, "When you get right down to it, the music is greater than the band. We might be dead, but the music continues."

Not stopping entirely, Talking Heads

***Stop Making Sense* is available via Amazon Prime Video.**

Indie cont'd

Jack Jones *Swansea To Hornsey* book, Strap Originals, 17 November. ■ **The Cranberries** *To The Faithful Departed Deluxe* LP, CD, 2LP with seven bonuses (three unissued), 3CD adding 26 (13 unissued), Island, 13 October. ■ **The Bluebells** *Sisters Expanded* 2CD, 22 bonuses (five unissued), Cherry Red, 24 November. ■ **Richard Hawley** *Now Then: The Very Best Of* 22-track coloured 2LP, 32-track 2CD, BMG. ■ **Belle & Sebastian**'s 8 December Motherwell Concert Hall gig is filmed for DVD. ■ **Carter USM** *1992: The Love Album* 2LP; 4CD with bonuses, Chrysalis, 20 October. Due: October (27) **The Trashcan Sinatras** *Wild Pendulum*, BFD (31) **The Small Square** *Ours & Others*, Farm To Label November (24) **The Trashcan Sinatras** *Cake*, Last Night From Glasgow.

Jazz

Art Pepper *The Complete Maiden Voyage Recordings* 7CD, bonuses, Omnivore, 13 October. Due: October (10) **Hank Jones** *Solo & With His Own Bands 1947-59*, **Johnny Hartman** *Smooth And Swinging* 2CDs, **Mildred Bailey** *The Queen Of Swing* 3CD, Acrobat (13) **John Scofield** *Uncle John's Band* 2CD, ECM, **Gene Krupa** *Plays Traditional Jazz*, Upbeat, **Art Blakey** *Live In Paris 13 Mai 1961* 3CD, Fremeaux (27) Art Blakey's **John Donegan/The Irish Sextet** *Light Streams*, Jayde November (10) **Jeff Babko/Tim Lefebvre/Mark Guiliana** *Clam City*, Sam First.

Metal

Within Temptation *Bleed Out* CD, LP, orange LP, 45rpm 2LP/variant sleeve, CD, cassette; box with 2CD including instrumentals, 180g blue LP, cassette with alternate sleeve, lyric folder, poster, certificate, Force, 20 October. ■ **Angra**'s 12 August gig, Curitiba Opera De Arame, Brazil, was filmed for DVD. ■ **Go Ahead & Die** *Unhealthy Mechanisms* red, white LPs, CD, cassette, with **Igor Cavalera**, **Max Cavalera** (Sepultura), Nuclear Blast, 20 October. ■ **Enthroned** Hadean 5CD, with *Prophesies Of Pagan Fire*, *Towards The Skullthrone Of Satan*, *Regie Sathanas*, *The Apocalypse Manifesto*, *Armoured Bestial Hell*, eight bonuses (one unissued), Dissonance, 24 November. ■ **BJØRKØ** *Heartrot*, with **Tomi Koivusaari**, **Tomi Joutsen** (Amorphis), **Waltteri Väyrynen** (Opeth), **Lauri Porra** (Stratovarius), **Jeff Walker** (Carcass), **Marco Hietala** (Nightwish), **Stian Thoresen** (Dimmu Borgir), Svart, December. ■ **Heavy Load** *Riders Of The Ancient Storm* LP, CD with bonus, No Remorse, 6 October, *Metal Conquest*, four bonuses, 2024, then *Full Speed At High Level*. ■ **Death Angel** *Frolic Through The Park*, three bonuses, Music On CD, 3 November. ■ **Motörhead** *Another Perfect Day* yellow LP; *Deluxe* 3LP, with unissued *Live At Hull City Hall 22 June 1983*, 3CD, adding seven bonuses, BMG, 3 November. Due: October (6) **Soulfly** *Ritual*, Nuclear Blast (13) **Morbid Angel** *Heretic*, Earache (27) **Venom** *Live From The Hammersmith Odeon* 2CD, Dissonance November (10) **Secret Sphere** *Blackened Heart*, Frontiers, **Morbid Angel** *Juvenilia*, Earache 2024 **Paul Di'Anno's Warhorse**'s latest, BraveWords. ➤

Photo: (Noel Gallagher) Epiphone

Copperopolis + Jubilee 2023 Remasters

Includes the classic tracks “Truly, Truly” & “Homespun” plus b-sides / rarities.

Pressed on 180g clear double vinyl.

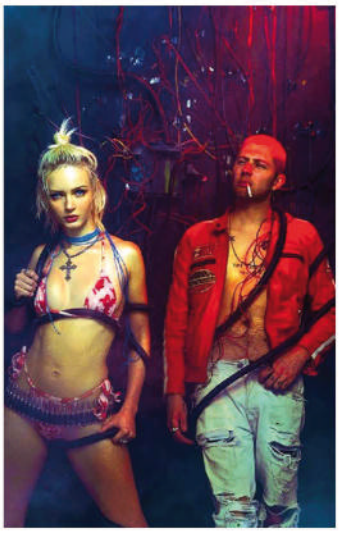
Grant Lee Buffalo
Fuzzy &
Mighty Joe Moon
available now

Chrysalis CATALOGUE

Released 27th October 2023.

Altogether Now
Noteworthy guest-spots this month

Amorphis *Queen Of Time (Live At Tavastia 2021)* red, green LPs, CD/BD, Atomic Fire, 13 October: **Anneke Van Giersbergen**.
Miguel Atwood-Ferguson *Les Jardins Mystiques Vol 1* 3CD, 4LP, Brainfeeder, 10 November: **Jeff Parker** (Tortoise), **Bennie Maupin** (The Headhunters), **Kamasi Washington**, **Thundercat**.
Steve Aoki *HiROQUEST: Double Helix*, Dim Mak, 17 November: **Akon**, **Paris Hilton**.
Jimmy Buffett *Equal Strain On All Parts*, Sun, 3 November: **Paul McCartney**, **Emmylou Harris**, **Angelique Kidjo**.
The Black Keys' latest, 2024: **Noel Gallagher**.
Magenta's Christina *Bar Room Prophet*, Tigermoth, 6 October: **Steve Hackett**, colleagues **Chris Fry**, **Jiffy Griffiths**, **Dan Nelson**, ex-The Storys' **Steve Balsamo**.
Zooey Celeste *Restless Thoughts* blue, violet LPs, ATO, 3 November: **Jake Portrait** (Unknown Mortal Orchestra), **Abe Rounds** (Devendra Banhart).
Joel Corry *Another Friday Night*, Asylum, 6 October: **Charli XCX**, **Rita Ora**, **David Guetta**.
Adam Deitch Quartet *Roll The Tape*, Golden Wolf, 10 November: **John Scofield**.
Electric Forgiveness *Original Score*, Broken Sound Tapes, 13 October: **John 'Rabbit' Bundrick** (ex-The Who), **Steve Kilbey** (The Church).
William Eggleston *512*, Secretly Canadian, 3 November: **Brian Eno**.
Riley Green *Ain't My Last Rodeo*, BMLG, 13 October: **Luke Combs**, **Jelly Roll**.
Keyon Harrold *Foreverland*, Concord, 19 January 2024: **Greg Phillinganes** (ex-Toto), **PJ Morton** (Maroon 5), **Chris Dave** (Adele), **Common**, **Robert Glasper**, **Laura Mvula**.
Hardwicke Circus *Fly The Flag*, Alternative Facts, 17 November: **Horace Panter** (The Specials), **Graham Parker**, **Nick Lowe**.
Hiromi *Sonicwonderland* CD, 2LP, Concord, 6 October: **Oli Rockberger** (Carly Simon).
Caroline Jones *Homesite* CD, LP, carolinejones.com, 20 October: **Zac Brown Band**, **Vince Gill**.
Kaytranada's latest, [TBC]: **Childish Gambino**.
Sophie Lloyd *Imposter Syndrome*, Autumn, 13 October: **Matt Heafy** (Trivium), **Nathan James** (Inglorious), **Michael Starr** (Steel Panther).
Dylan LeBlanc *Coyote*, ATO, 20 October: **Fred Eltringham** (Ringo Starr), **Jim 'Moose' Brown** (Bob Seger), **Seth Kaufman** (Lana Del Rey).
Van Morrison *Accentuate The Positive* 2CD, 2LP, blue 2LP, Exile, 3 November: **Jeff Beck**, **Taj Mahal**, **Chris Farlowe**.
Old Californio *Metaterrenea*, Old Californio, 27 October: **Cory McCormick**, **Anthony Lofergo** (Neil Young).
Carla Olson *Have Harmony, Will Travel 3*, Have Harmony, Will Travel, 20 October: **Gene Clark** (The Byrds), **Allan Clarke** (The Hollies), **Jimmy Ashhurst** (The Cult), **Harvey Shield** (Episode Six), **Lauence Juber** (Wings), **Micky Raphael** (The Family), **Eric Johnson**, **BJ Thomas**.
Mary Ocher *Approaching Singularity: Music For The End Of Time* LP, Underground Institute, 3 November: **Barry Burns** (Mogwai).
ONI *The Silver Line*, Ironshore, 13 October: **Howard Jones** (ex-Killswitch Engage), **Josh Gilbert** (Spiritbox), **Justin Hill** (SikTh).
Pirog *The Nepenthe Series, Vol 1*, Otherly Love, 10 November: **John Frusciante** (Red Hot Chili Peppers), **Nels Cline** (Wilco), **Andy Summers** (The Police).
PREGOBLIN *II* CD, LP, townsendmusic.store, 12 January 2024: **Peter Doherty** (The Libertines).
Reach NYC's latest, AFM, [TBC]: **Jacoby Shaddix** (Papa Roach), **Joey Santiago** (Pixies), **Sen Dog** (Cypress Hill), **Sonny Sandoval**, **Marcos Curiel** (POD).
Parquet Courts' A Savage *Several Songs About Fire*, Rough Trade, 6 October: **Cate Le Bon**, **Euan Hinshelwood** (Cate Le Bon).
Serenity *Nemesis AD*, Napalm, 27 October: **Roy Khan** (ex-Kamelot).
Sky Empire *The Shifting Tectonic Plates Of Power Pt 1*, ViciSolum, 27 October: **Jeff Scott Soto** (ex-Journey).
Charlotte Sands *Can We Start Over?* CD, blue LP, charlottesands.com, 24 January 2024: **Kyle Reith** (Jonas Brothers), **Nick Furlong** (Papa Roach), **Michael Whitworth** (Florida Georgia Line), **Mike Pepe** (Taking Back Sunday).
Robin Trower *Joyful Sky*, Provogue, 27 October: **Sari Schorr**.
Temperance *Hermitage – Daruma's Eyes Pt 2*, Napalm, 20 October: **Arjen Lucassen** (Ayreon), **Fabienne Erni** (Eluveitie).
Hannah White *Sweet Revolution* CD, LP, The Last Music Co, 9 November: **Ricky Ross** (Deacon Blue).
Robert Rex Waller Jr *See The Big Man Cry*, BFD, 20 October: **John York** (The Byrds), **Benjamin Lecourt** (The Wallflowers), **Skip Edwards** (Dwight Yoakam), **Stephen McCarthy** (The Long Ryders), **Gia Ciambotti** (Bruce Springsteen), **Gregg Sutton** (Joe Cocker), **Carla Olson**.
Wargasm *Venom*, Republic, 27 October: **Fred Durst** (Limp Bizkit).
Charlie Worsham *Compadres*, Warners, 13 October: **Dierks Bentley**, **Luke Combs**, **Elle King**, **Lainey Wilson**.



Wargasm: taking the Bizkit

Not so Ancient

The KLF Collection comes to the British Library

In August, **The Ice Kream Van**'s *The Acetate* one-only copy reconstruction of **The Justified Ancients Of Mu Mu**'s *1987 (What The F**k Is Going On?)* was logged at the British Library, St Pancras, London, for open-access listening. It was deposited along with surviving **KLF** production mastertapes as part of *The KLF Collection*. On 6 November, the *23 Seconds To Eternity: The Collected Films Of The Justified Ancients Of Mu Mu, The KLF And The Timelords (1988-92)* DVD/BD is due via BFI, with a launch Q&A that day at BFI Southbank, London. The package includes *The White Room*, *Stadium House Trilogy*, *Rites Of Mu*, promo clips, the unissued *Krash*, a new *The White Room* soundtrack, unissued *The Black Room* soundtrack excerpts, *KLF Unfinished*, *This Is Not What The KLF Is About*, and director Q&A.

See bl.uk, bfi.org.uk.

The KLF's ear horns in the British Library Sound Gallery

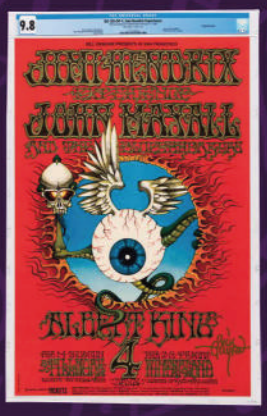
Prog/Avant

Frank Zappa *Over-Nite Sensation* seven-track 45rpm 180g 2LP, *Deluxe* nine-track splatter 3LP (seven unissued), *Super Deluxe* 88-track 4CD/BD, with 16 unissued, unissued 11-track *Live In Hollywood, Palladium, March 23 1973*, unissued 16-track *Live In Detroit Cobo Hall, May 12 1972*, BD with 5.1, quad, Dolby Atmos mixes, Zappa, 3 November. ■ **King Crimson** *Larks Tongues In Aspic* 200g 2LP; 2CD/2BD, with unissued Instrumental/Elemental mixes, **Steven Wilson** 5.1, Dolby Atmos mixes, *The Sessions Reels*, 69 January-February 1973 takes, Panegyric, 13 October. ■ **Sun Ra** *Solo Piano* CD, LP, Haverford College, US, January 1980, Modern Harmonic, 6 October. ■ **Pink Floyd** *The Dark Side Of The Moon* LP, CD, BD with 5.1, Dolby Atmos mixes, Warners, 13 October. ■ **Nektar** *Remember The Future 50th* 4CD/BD, three unissued, remix, unissued *Live At Stadthalle Munster Germany 28 January 1974* 2CD, BD with 5.1, quad mixes, three videos, Esoteric, 24 November. ■ **Princess Goes** *Come Of Age*, with Blondie's **Matt Katz-Bohen**, So In De Groot, 6 October. ■ **Brian Eno/Holger Czukay/J Peter Schwalm** *Sushi! Roti! Reibekuchen!* CD, LP, Bonn KABD, Germany, August 1998, Groenland, April 2024. ■ **Philip Glass** *Piano Etudes* book, Abstract, 31 October. ■ **Yes** *The Yes Album* 4CD/BD/LP, with **Steven Wilson** Dolby Atmos mix, 11-track *Rarities* (two unissued), seven-track *Live*, BMG, 24 November. ■ **Family** *Bandstand Expanded* 2CD, 10 bonuses (including unissued), Van Der Graaf Generator's **Peter Hammill** *In A Foreign Town/Out Of Water* 2CD, Esoteric, 24 November. ■ **Matmos** *Return To Archive* CD, 26 January 2024, LP, 3 May 2024, Smithsonian Folkways. ■ **Golden Vampire Experience** *POLARIS* CD, LP, with SWANS' **Kristof Hahn**, Erototox, 6 October. ■ **MTVoid** *Matter's Knot Pt 1*, **Justin Chancellor** (Tool), Lobal Orning, 10 November. ■ ELP's **Greg Lake** 91-track *Magical* 7CD/book, with *Greg Lake*, *Manoeuvres*, *From The Underground Vol I & II*, *Songs Of A Lifetime*, unissued *Live In Piacenza*, **Emerson/Lake** *Live From Manticore Hall*, Spirit Of Unicorn, 10 November. ■ **The Pretty Things** *SF Sorrow*, four bonuses, Madfish, 13 October. Due: October (6) **Paul Roland** *Wyrd Tales Of An Antiquary*, Unifaun, Harmonia's **Dieter Moebius** *Aspirin*, Curious Music, Flash's **Colin Carter** *Tracks In Space*, Melodic Revolution, **Pink Fairies** *Screwed Up* (13) **Nik Turner** *Prophets Of Time*, Cleopatra, **Roger Eno** *The Skies, They Shift Like Chords*, Deutsche Grammophon, **Nurse With Wound** *Sylvie & Babs* 2CD, Dirter (20) **Renaissance** *The Legacy Tour 2022* 2CD, bandcamp.com; **Arena** *Lifian Tour MMXXII* 2CD, Verglas (27) Sharon Van Etten's **Michael Peter Olsen** *Narrative Of A Nervous System*, Hand Drawn Dracula; **The Pineapple Thief** *10 Stories Down* November (3) *Dissolution*, Kscope (17) **Bill Laswell & Pete Namlook** *Outland* 6CD, Cold Spring. ➤

Photo: (Wargasm) Harris Nukem; (KLF) K2 PLANT HIRE Ltd

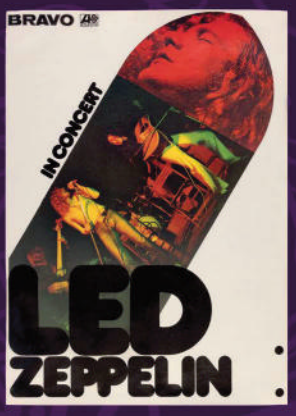
MUSIC MEMORABILIA & CONCERT POSTERS

ACCEPTING CONSIGNMENTS



BG-105 Jimi Hendrix 1968
"Flying Eyeball" Concert Poster
Signed by Rick Griffin, Graded 9.8
Sold for $175,000

The Beatles 1966 Candlestick Park
Final Show Poster Signed by
Wes Wilson, Graded 9.2 (AOR-1.115)
Sold for $27,500



Led Zeppelin 1973
German Tour-Blank Concert Poster
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Billie Holiday 1949
"America's No. 1 Song Stylist"
Globe Concert Poster
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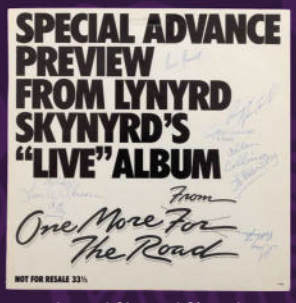


Lynyrd Skynyrd Signed
One More From the Road White Label
Promo Vinyl LP (MCA 1946)
Sold for $20,625

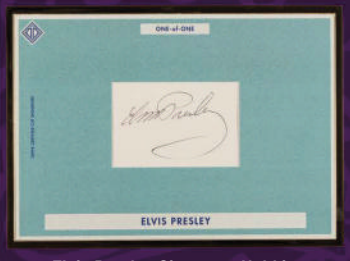
Beastie Boys *Licensed to Ill*
Stereo Autographed Vinyl Record
(Def Jam Recordings, C 40238)
Sold for $16,875

Sonny Clark *Cool Struttin'*
Vinyl Record LP (Blue Note, BLP 1588)
Sold for $7,500

The Velvet Underground and Nico
Promo Mono Vinyl Record LP
(Verve, V-5008)
Sold for $7,500

Tupac Shakur Signed and
Inscribed *All Eyez on Me*
CD Booklet Cover (1996)
Sold for $16,250

The Beatles Unused 1964
New Orleans Concert Ticket
Sold for $5,125



Elvis Presley Signature Held in
Topps Trading Card "One-of-One"
Sold for $6,875

The Beatles John Lennon Bag One
Leather Case Plus "John and Yoko"
Lithograph #46/300 (1970)
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Pop+

Soft Cell *Non-Stop Erotic Cabaret Expanded* 20-track 2LP, blue, yellow 2LP, *Super Deluxe* 6CD, with 20-track + *Singles, B-Sides & Edits*, 13-track *Fill Length Versions & New Remixes*, 20-track *Curios, Rarities, Sessions & New Mixes*, 20-track *Instrumental Cabaret*, 10-track *The 1981/82 12" Mixes A B-Sides*, 15-track *Live In Concert, London 2021 & 2018*, EMI, 20 October. ■ Bruce Spizer **The Beatles** *Please Please Me To With* book, 498 Productions, 17 October. ■ **Emeli Sande** *How Were We To Know* LP/poster, white LP, cassette; CD with bonus; 2CD with *Live At Leeds*, Chrysalis, 17 November. ■ **OMD** *Bauhaus Staircase* CD, LP, yellow, red LPs, cassette, 2CD with 13 bonuses, omd.uk.com, 27 October. ■ **Prince & The New Power Generation** *Diamonds And Pearls* clear 2LP; 2CD, 4LP, 15 bonuses; *Super Deluxe* 12LP/BD, 7CD/BD, 47 bonuses (35 unissued), BD with 13 clips, 5.1/Dolby Atmos *Live At Glam Slam 1992*, two July 1991 live cuts, soundcheck, Warners, 27 October. ■ **Neil & Tim Finn** *Finn*, 10 bonuses, Needle Mythology, 20 October. ■ **Lene Lovich** *Toy Box* 4CD, with *Stateless*, 11 bonuses, *Stateless Remix*, 10, *Flex*, 10, *No Man's Land*, nine, Cherry Red, 24 November. ■ **New World** *The Albums* 3CD, *New World*, six bonuses, *Believe In Music*, six, *Yesterdays' Gone*, nine, 7ts, 17 November. ■ *The Lost Weekend – A Love Story* BD, with **John Lennon**, **Paul McCartney**, **Julian Lennon**, **Mick Jagger**, **Alice Cooper**, Universal, 13 October. ■ Mary Gabriel ***Madonna*** *A Rebel Life* book, Coronet, 10 October. ■ **Level 42** *The Later Years* 7CD, 14 bonuses, Robinsongs, 24 November. ■ Alex Bilmes ***Harry Styles*** photobook, Hearst Home, 24 October. ■ **DEVO** *De-Evolution* 25-track 2LP, blue, red 2LP, 50-track 2CD, Rhino, 20 October. ■ **Kirsty MacColl** *See That Girl 1979-2000* 161-track 8CD/book, 47 unissued, including *Real*, plus *BBC Recordings*, *Other People's Songs*, Universal, 27 October. ■ **Bryan Ferry** *Mamouna* LP, silver, coloured LPs; 3CD with unissued *Horoscope*/10 demos, BMG, 17 November. ■ **Tony Sheridan** *The Teacher*, bonuses, Jasmine, 6 October. ■ **The Nolans** *The Singing Nolans*, three bonuses, Stage Door, 6 October. ■ **Babybird** *Ugly Beautiful* 2LP, DL with six bonuses, BMG, 14 October, followed by *Expanded* editions of *There's Something Going On*, 17 November, *Bugged*, 8 December, *Between My Ears There's Nothing But Music*, 2024. Due: October (13) **Crowded House** *Farewell To The World* 2CD, *Time On Earth*, *Intriguer*, **Neil Finn** *Try Whistling This*, *7 Worlds Collide*, *One Nil*, **The Finn Brothers** *Everyone Is Here*, BMG November (3) **The Jackson 5** *Joyful Jukebox Music*, Music On CD (10) **Les Baxter** *Exotica Absolute* 2CD, Cherry Red (17) **Alphaville** *Salvation* 3CD, Warners December (8) **Panda Bear & Sonic Boom** *Reset In Dub*, Domino 2024 **Sia** *Reasonable Woman*, [TBC].

Post-/Punk

Pale Saints *In Ribbons 30th* LP, clear LP, 2CD with 12 bonuses, 4AD, 6 October. ■ **Chelsea** *The Step Forward Years 1977-82* 4CD, with *Chelsea*, six bonuses, *Evacuate*, five, 26 BBC cuts, 12-track *Rarities*, Captain Oi!, 10 November. It's followed by reissues including their debut, plus demos, live cuts, remixes. Cherry Red also plan revamps of Ron Lee's 70s/80s productions, taking in **Suburban Studs**, **The Chromatics**, **Orphan**, **Nightmare**. Due: October (13) **Spear Of Destiny** *Tontine*, Eastersnow November (3) **Alien Sex Fiend** *Classic Albums Vol II* 4CD, Anagram.

Back to bassics

Scotland's first vinyl pressing plant opens this month, as co-founder Dominique Harvey reveals

Why did you decide to set up a plant?
A couple of years ago, stories surfaced about artists struggling to get records pressed, and we were looking to start a business in East Lothian.

What's your background?
Dave [Harvey] is a chemical engineer focusing on technical delivery, and I've got degrees in business management and English, and I worked in data processing. Music is our common denominator. Dave has a passion for vinyl and hi-fi. We lived in Manchester and had friends in the music industry there.

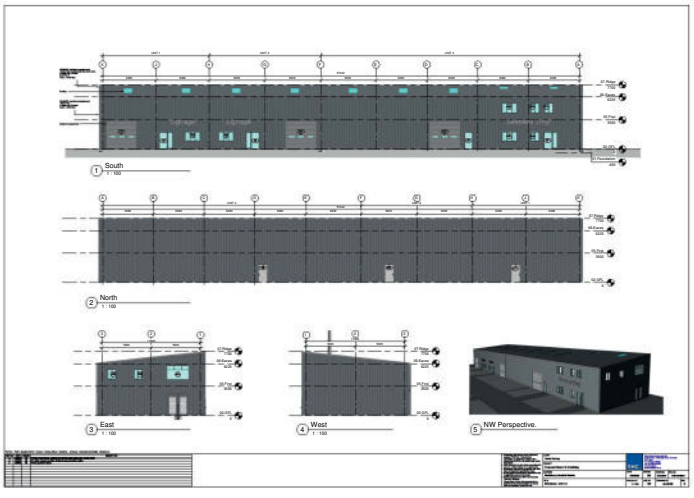
Was it easy to get support?
The industry has been fantastic, from pressing plants like Press-on Vinyl, Newcastle, to Vinyl Lab, Nashville, at the *Making Vinyl* conference, plus amazing Scottish record stores like Assai, Edinburgh, Orange Moon, North Berwick, and Green Cat, Dunbar. We bounced ideas off them and they were there to listen. As were our suppliers – galvanics, master engineers, lacquers. Once we had our building plan [pictured below], we built relationships with artists and labels.

Do you have an opening date?
The plant is finished early in November, we'll commission it during the month, and be fully operational by December. We have orders with trusted artists and labels, and we plan to ramp-up slowly through early next year, to assure quality and delivery. In December, we'll produce 20,000 records. The 2024 target is 50,000-plus a month, 500,000-plus per year. We're focusing on Scottish and UK markets, but can provide for Europe or further afield.

What vinyl will you offer?
Runs of 100 records up, all colours, ecovinyl, 140g, 180g – focusing on 12", and 7"s once we ramp-up. Their set-up is complicated, as we need to change machine parts. There are plans for box sets, and we're working on custom projects with two artists.

How many people will you employ?
We've three amazing full-time members from another pressing plant, a music corporation and a record store. We'll recruit more as we increase production. We partner the Scottish Album Of The Year Awards and we'll be pressing free records for the winner of the Sound Of Young Scotland award. We'll have our launch party next year but want to concentrate now on producing quality records, on time.

See seabassvinyl.com, sayaward.com.



On the drawing boards: Sea Bass Vinyl pressing plant

SCOTTISH ALBUM OF THE YEAR AWARD
The Sound of Young Scotland

Post-/Punk cont'd

Rock

Whitesnake *The Purple Album: Special Gold Edition* gold 2LP; 2CD/BD with remix, five live, six unissued mixes, four unissued **David Coverdale** 1972 demos, unissued 1974 demos, BD with eight live, seven promos, four unissued promos, unissued behind-the-scenes/song-by-song, Rhino, 13 October. ■ Jonathan Stathakis *Jimi And Me* **Jimi Hendrix** book, Permuted Press, 5 December. ■ Jim Cullen *Bridge And Tunnel Boys: **Bruce Springsteen**, **Billy Joel**, And The Metropolitan Sound Of The American Century* book, Rutgers University Press, 13 October. ■ **Foghat** *Sonic Mojo* purple 180g LP, CD with bonus, Select-O-Hits, 10 November. ■ ***Queensrÿche*** *By Ross Halfin* 350-copy slipcased photobook/print is due via Rufus, 27 November. ■ Bad Company's **Mick Ralphs** *On The Run* 4CD, with *Take This*, 12 bonuses (two unissued), *It's All Good*, *That's Life*, two, *Should Know Better*, HNE, 24 November. ■ **Baker Gurvitz Army** *Live 1975*, four bonuses, Esoteric, 24 November. ■ **Brinsley Schwarz** *Thinking Back* 7CD, with *Brinsley Schwarz*, nine bonuses (three unissued), *Despite It All*, seven, *Silver Pistol*, seven, *Nervous On The Road*, *Please Don't Ever Change*, 12, *The New Favourites Of*, 11, *It's All Over Now*, 11, Lemon, 24 November. ■ **The Black Crowes** *The Southern Harmony And Musical Companion* 3CD, 4LP boxes, with nine-track *More Companions*, 11-track *Live November 3 1993 Houston TX*, 14 unissued, book, four lithographs, theblackcrowes.com, 1 December. ■ **Story Road** *Armageddon* CD, LP, with **Marc Ribler** (Paul McCartney), Wicked Cool, 3 November. ■ **Nirvana** *In Utero 30th Deluxe* LP/10", 2CD with 11-track *Bonus Tracks & B-Sides/Bonus Live 1993-94*, *Super Deluxe* 5CD, 8LP boxes, with unissued *Live In Los Angeles*, *Live In Seattle*, book, fanzine, poster, repro standee, three flyers, two tickets, laminate, backstage, press, photo, after-show, crew passes, Universal, 27 October. ■ **Pentangle** *Reunions: Live & BBC Sessions 1982-2011* 4CD, 19 bonuses, Ancient Grease *Women And Children First Remastered & Expanded*, one, **Lillian Axe** *The Box Vol 1: Resurrection* 7CD, 27, Cherry Red, 24 November. ■ *Heavenly **Cream** – An Acoustic Tribute To* CD, cream 180g 2LP, with **Ginger**

Lots of Freddie

The first night of the Freddie Mercury London auctions (above) makes £12m+

Six **Freddie Mercury** auctions of his personal belongings and cherished items from his London home raised nearly £40 million, and attendee *Andy Rawll* wanted it all

The ***Freddie Mercury**: A World Of His Own* auctions saw the hammer fall at Sotheby's, New Bond Street, London, on around 30,000 items in 1,400-plus lots. The five days' bidding in September saw 2,000-plus participants from 76 countries splash out £39,936,046. The first sale alone made £12,172,290, 93% of lots going over the estimate, highlights being his Yamaha G2 baby grand piano, £1,742,000, handwritten lyrics for Bohemian Rhapsody, £1,379,000, Don't Stop Me Now, £317,500, Killer Queen, £279,400, Somebody To Love, £241,300, stage cloak/crown, £635,000, jackets, £203,200, £190,500, £139,700, catsuit, £139,700, *Live Aid* trainers, £127,000, Bohemian Rhapsody video bangle, £698,500, ring, £273,050, brooches, £171,450, £165,000, Wurlitzer jukebox, £406,400, and the garden door to his Garden Lodge home in Kensington, London, 1980-91, £412,750. The following days' highlights included a graffiti-covered external door to Garden Lodge for 70x estimate, £215,900, video suit, £127,000, waistcoat, £139,700, leather jacket, £120,650, notes for A Night At The Opera, £241,300, Love Of My Life, £260,350, Freddie's own No 2/200 Bohemian Rhapsody blue 7", £69,850, grand piano, £444,500, silk jacket, £101,600, moustache comb, £152,400 (250x estimate) and his mainly 80s record collection, £88,900.

The *International* ***Queen** Fan Club Convention* is at Mablethorpe Haven Golden Sands Holiday Park, Lincolnshire, 6-9 October.

See sothebys.com, arenatravel.com.

Rick rolling

Rick Wakeman 32-disc prog box with unissued live sets due

A **Rick Wakeman** box of 26 CDs and six DVDs is out in December, including 12" x 12" hardback scrapbook, 10 postcards, repro programmes for *Journey To The Centre Of The Earth*, *Crystal Palace Garden Party*, 1974-75 US tour, 1975 Japanese tour (two), 1976 UK tour, 1976 UK *In Concert*, 1977 *White Rock Premier*, four posters, four press packs, six photos. The CDs take in *The Six Wives Of Henry VIII*, *Six Wives Alternative Versions*, *The Three Wives Radio Session 27 February 1973*, *Journey To The Centre Of The Earth*, *The Other Half*, *The Myths And Legends Of King Arthur And The Knights Of The Round Table*, *The 1974 Canadian Broadcast*, *Koseinenkin Hall, Osaka, Japan, January 21 1975*, *Live From The Winterland Ballroom 11 February 1975, White Rock*, *White Rock Original Music/FX Soundtrack*, *Lisztomania*, *The Real Lisztomania*, *No Earthly Connection*, *The Apollo Theatre, Glasgow, Scotland May 7 1976*, *Missing Pieces & Interviews*, *Live In Anaheim 11 November 1975*, *Reflections Of Winter (White Rock Sessions)*, and unissued *Christmas In Rio Live December 21 1975*. The DVDs are *Live In Melbourne 4 February 1975*, *King Arthur On Ice Live At Wembley 1975*, *Live At The Maltings 1976*, *White Rock Film*, *Lisztomania Film*, and unissued *Live At Hammersmith 1976 Quadrophonic Concert*, with TV clips, documentaries.

***Rick Wakeman* Presents The Prog Years 1973-77 box is on Gonzo, 1 December.**

Wakey, wakey, there's tons of vintage Rick ahoy!

Rock cont'd

Baker, **Pete Brown**, plus **Neil Murray**, **Bernie Marsden** (ex-Whitesnake), **Clem Clempson** (Colosseum), **Nathan James** (Inglorious), **Bobby Rush**, **Mo Foster**, **Paul Rodgers**, **Joe Bonamassa**, **Deborah Bonham**, Quarto Valley, 3 November. Due: October (6) **UFO** *Hot N Ready In Texas 1979*, Cleopatra (13) **Giuffria** *Silk + Steel*, Music On CD (20) **UFO** *Makin' Moves In Chicago 1981* (20) **Humble Pie** *California 81*, Cleopatra (27) **Lost Planet Airmen** *Back From The Ozone*, The Last Music Co November **Bush** best-of, [TBC] (3) ***Doc Holliday**/Rides Again/Modern Medicine* 2CD, BGO (11) **Vanessa Amorosi** *Memphis Love*, Bay Street (24) **Glenn Hughes**/**Robin George** *Overcome*, Cherry Red December (1) **Tony Joe White** *Black And White*, Music On CD.

Whitesnake's purple patch given the gold treatment

Reggae/Soul+

Dandy *Rock Steady With* 2CD, eight bonuses, Dr Bird, 17 November. ■ ***Spherical*** LP, with **Bernie Worrell** (Parliament-Funkadelic), **Cindy Blackman Santana** (Pharoah Sanders), Infrequent Seams, 20 October. Due: October (6) **Yvonne Baker & The Sensations** *Let Me In, Again!*, Jasmine November (3) **Michael Franti & Spearhead** *Big Big Love*, EBM (17) **Sugar Minott/Johnny Osbourne** *Bitter Sweet/Reggae On Broadway*, Cherry Red.

Soundtracks

Barbra Streisand *Yentl* 2CD, 2LP, 15 unissued, *Evergreens* CD, pink LP, Columbia, 27 October. Due: October (6) **Bill Conti** *Boys On The Run*, Music Box (13) Chromatics' **Johnny Jewel** *Holly*, Italians Do It Better November (24) Cypress Hill's **DJ Muggs/Dean Hurley** *Divinity*, Sacred Bones.

Vintage

The Tornados *Love And Fury: The Holloway Road Sessions 1962-66* 5CD, 119 unissued, Cherry Red, 24 November. ■ Erik Lorentzen/Jean-Etiene Baduel ***Elvis Presley*** *Eleven-Hundred And Twenty-Four I-III* three-book slipcased box, via KJ Consulting this month. Due: October (6) **Cliff Richard** *Dynamite Deluxe* 2CD, Bear Family; **Yma Sumac** *Rare Recordings & Live Performances*, **Warren Storm** *Prisoner's Song*, Jasmine; **Jackie DeShannon** *Little Bit Of Heaven*, Teensville; **Charles Aznavour** *Voyage, Paris, L'Amour* 2CDs, Blue Wrasse (10) **The Famous Ward Singers** *1949-62* 3CD, Acrobat (13) **Judy Garland** *The Judy Garland Christmas Album*, BFD.

Got any news? Send it to tim.jones@metropolis.co.uk

The Vinylist

News and views from the world of vinyl

UPCOMING VINYL RELEASES

OCTOBER (6) Depeche Mode *Delta Machine The 12" Singles* 6 x 12", with bonus, Sony; Steps' **Lisa Scott-Lee** *Never Or Now Unleashed* orange 2LP, purple 2LP, 2CD, cassette, seven bonuses (three unissued), plasticpop.co.uk; **Carmine Appice** *Guitar Zeus 25th* 4LP, 3CD, two unissued, Deko; **Delta Goodrem** *Innocent Eyes* clear 180g 2LP, *Mistaken Identity* blue 180g LP, **Taj Mahal** *Giant Step/De Ole Folks At Home* red 180g 2LP, **McCoy Tyner** *Bon Voyage* silver 180g LP, **Critical Mass** *Hardcore Legends*, **Weather Report** *Heavy Weather* peach 180g LPs, *Black Market* orange 180g LP, *Tale Spinnin'* pink 180g LP, **Miles Davis** *Sorcerer* 180g LP, **James Taylor** *Dad Loves His Work* blue 180g LP, **The Capitols** *Dance The Cool Jerk*, **Cesaria Evora** *Club Sodade* red 180g LPs, **Modern Talking** *Brother Louie 98* gold 180g LP, **Peter Green** *Kolors* yellow 180g LP, **Bomfunk MCs** *In Stereo* coloured 180g LP, Music On Vinyl; **Mac Miller** *Swimming* coloured 2LP, Warners; **Louis Armstrong** *Golden Hits*, **Chet Baker** *Sings It Could Happen To You* LPs, Not Now; *Live At Nick's* LP, Elemental; **Mudhoney** *Touch Me I'm Sick* LP, Sub Pop; **Jackie McLean** *Demon's Dance* 180g LP, Blue Note; **John Carpenter** *Anthology II (Movie Themes, 1976-88)* LP, green, blue, blue-white, blue-red, yellow-clear, yellow-blue LPs, CD, *Anthology I & II* box with coloured 2LP, Sacred Bones; **Ludovico Einaudi** *Nuvole Bianchi* LP, *Diario Mali* red 2LP, CD, *Islands* turquoise 2LP, 2CD, Decca; **Harold Budd** *The White Arcades* clear LP, All Saints; *Soulfly Savages* gold 2LP, Nuclear Blast; **Toro Y Moi** *Sandhills* LP, Dead Oceans; **The Members** *Alive* 2LP, Secret; **Joe Bonamassa** *Blues Deluxe Vol 2* LP, CD, J&R; **Marillion** *All One Tonight* clear 4LP, earMUSIC; **Phil Spector** *A Christmas Gift For You From* LP, Legacy; **Trevor Rabin** *The House Is Rockin'* LP, Deadline, *Rio* 2LP, red 3LP, InsideOut; ***Thea Gilmore*** LP, clear LP, CD, cassette, thea-gilmore.tmstor.es; **Mary J Blige** *A Mary Christmas* 2LP, Verve; **Mac Miller** *Watching Movies With The Sound Off* 3LP, Rostrum, *NPR Music Tiny Desk Concert* blue LP, *Swimming* 2LP, Warners; **Joni Mitchell** *Archives Vol 3* 4LP/book, Elektra; **Alan Jackson** *Honky Tonk Christmas*, **Willie Nelson** *Pretty Paper* LPs, Legacy; **Ohio Players** *Pleasure* LP/poster, silver LP/poster, ORG; **Hüsker Dü** *Tonite Longhorn* 2LP, MVD; Tom Petty's **Benmont Tench** *The Melancholy Season* LP, BMG; **Josh Ritter** *The Beast In Its Tracks* purple LP, Pytheas; **Yes** *Yessingles* LP, splatter LP, **ZZ Top** *The Best Of*, **The Cars** *Greatest Hits*, **Buffalo Springfield** *Again*, **MC5** *Back In The USA*, ***Foreigner***, **Iron Butterfly** *In-A-Gadda-Da-Vida*, ***Bad Company*** LPs, Rhino, *10 From 6* LP, **Stone Temple Pilots** *Thank You* 2LP, Atlantic; **Booker T & The MGs** *Soul Dressing* clear LP, *Andy Now* orange LP, *Hip Hug-Her* pink LP, *Doin' Our Thing* blue LP, Jackpot; **Front Line Assembly** *Initial Command* coloured LP, *Girl Live In London* red LP, **Hanoi Rocks** *All Those Wasted Years* pink 2LP, ***The New Order*** green LP, **Revolting Cocks** *Live!* purple 2LP, **The Brains** *Drunk Not Dead* LP, **The Outlaws** *It's About Pride* purple LP, Cleopatra; **Harold Budd** *The White Arcades* LP, All Saints; **Olivia Newton-John** *Just The Two Of Us: The Duets Vol 2* 180g LP, Primary Wave; ***The Pentangle*** 180g LP, Renaissance; **Sigur Rós** *Kveikur* 2LP, Krunk; The Kinks' **Dave Davies** *Rippin' Up New York City* 2LP, Red River; **Gene Moore** *Carnival Of Souls* blue LP, Waxwork; **Anthrax** *Anthems* LP, Megaforce; **The Lurkers** *Live At The Queen's Hotel Margate* LP, Damaged Goods; **Tiesto** *In Search Of Sunrise 6: Ibiza* 2LP, Record Republic; **Claudio Simonetti** *Demons* yellow LP, **Goblin** *Dawn Of The Dead* orange LP, Rustblade; **Hiroshi Yoshimora** *Surround* LP, CD, cassette, Temporal Drift; **Ice T** *The Legend Of* 3LP, Ruffnation; **Jimmy Vaughan** *Strange Pleasure* 45rpm 180g 2LP, Bear Family; The Band's **Rick Danko** *Live Vol 1* clear LP, Retroworld; **Meat Puppets** *Up On The Sun*, *In A Car*, *Camp Songs* LPs, Megaforce; **Judee Sill** *BBC Paris Theatre London March 23 1972* LP, Chush; **The Everly Brothers** *One Night At The Royal Albert Hall* 2LP, Stardust; **Camel** *Kosei Tenkin Hall Tokyo January 27 1980* clear LP, Voiceprint; **Charlotte Gainsbourg** *5:55* 180g LP, Because; **Talking Heads** *Little Creatures*, *True Stories*, **(13)** *Naked* LPs, Warners; **Rews** *Meridians* clear LP, CD, rewsmusic.com; **Ludovico Einaudi** *Le Onde* blue LP, CD, Decca; **Matchbox Twenty** *Mad Season*, *More Than You Think You Are* 2LPs, *North* LP, **Wiz Khalifa** *Rolling Papers* green 2LP, Atlantic; **Katatonia** *Dance Of December Souls* marble LP, Peaceville; **Bing Crosby** *Bing At Christmas* white LP, Decca; **Ice T** *The Legend Of: Crime Stories* 3LP, Wienerworld; **Ennio Morricone** *Tepepa* clear 180g LP, Vinyl Magic; **Archie Shepp** *Live In Europe* 2LP, WHP; **Danny Elfman** *Corpse Bride* white 2LP, Real Gone; ***The Living End*** *25th Anniversary* red 2LP; **Salad** *Singles Bar*, *Ice Cream*, *Drink Me* LPs/prints, Demon; **RL Burnside** *Come On In* pink LP, Fat Possum; **Rina Sawayama** *Sawayama* coloured LP, Dirty Hit; **Jim Croce** *The Definitive* 3LP, **Gary Moore** *Back To The Blues* 2LP, CD, three bonuses, **Agnetha Fältskog** *A+* picture disc LP, 2LP, 2CD, **Uriah Heep** *Your Turn To Remember* yellow 2LP, BMG; **Lightnin' Hopkins** *The Blues Of* LP, Blues Joint; **Mondo Generator** *We Stand Against You!* LP, CD, Heavy Psych Sounds; **Captain Beyond** *Lost & Found 1972-73* picture disc LP, **Enuff Z'nuff** *Animals With Human Intelligence* splatter LP, **Glenn Danzig** *Black Aria* coloured LP, **Hanoi Rocks** *All Those Wasted Years* blue 2LP, Cleopatra; **Circus Maxmius** *The 1st Chapter* LP, Norske Albumklassikere; **Kool Keith** *Monsters* LP, Four Finger; **Eric Sardinas** *Midnight Junction* LP, **HEAT** *HEAT 2023 New Mix* 2LP, earMUSIC; **Black Sabbath** *Reunion* 3LP, Legacy; **Stan Getz** *Marrakesh Express* 180g LP, Verve; **Howard Jones** *Dialogue* LP, Absolute; **AFI** *Sing The Sorrow* red 2LP, Universal; **The Dollyrots** *Night Owls* LP, Wicked Cool; **Pat Travers/Carmine Appice** *The Balls Album* LP, Purple Pyramid; **Eric Clapton** *The Clapton Chronicles* 2LP, Surf Dog; **Electric Six** *Turquoise* LP, CD, Metropolis; **Andrew Bird's Bowl Of Fire** *Oh! The Grandeur!*, *Thrills* 2LPs, ORG; **Blue October** *Spinning The Truth Around Pt 2* LP, Brando; **Slayer** *Repentless* coloured LP, Nuclear Blast; **Slint** *Spiderland* blue LP, Touch & Go; **Clint Mansell** *Moon* LP, Black; **Thelonious Monk** *Monk's Dream* LP, two bonuses, **John Coltrane** *Plays The Blues* LP, two, Jazz Wax **(14) 808 State** *Ex:el*, **James** *Laid*, *Gold Mother*, **Robert Miles** *Dreamland*, **Siouxsie** *The Rapture* 2LPs, **Ace Of Base** *Happy Nation*, **Belinda Carlisle** *Live Your Life Be Free* picture disc LPs, **Blur** *Modern Life Is Rubbish* orange 2LP, **Nas** *It Was Written*, **Bob Dylan** *Time Out Of Mind* gold 2LPs, **Catatonia** *International Velvet*, **Eternal** *Always And Forever*, **Idlewild** *Captain*, **Shola Ama** *Much Love*, **Stone Temple Pilots** *Purple*, *Core*, **The Corrs** *Forgiven, Not Forgotten* coloured eco-LPs, **Duster** *Stratosphere* splatter LP, **Fatboy Slim** *You've Come A Long Way Baby* 45rpm 2LP, **Gabrielle** *Rise*, **Hole** *Live Through This*, **Stereophonics** *Performance & Cocktails*, **Melanie C** *Northern Star*, **Neneh Cherry** *Man*, **Paul Weller** *Wild Wood*, ***S Club***, **The Cranberries** *Everybody Else Is Doing It, So Why Can't We?* LPs, **Garbage** *Version 2.0* blue 2LP, **Lighthouse Family** *Ocean Drive* blue LP, **Ginuwine** *The Bachelor* red 2LP, **Jeff Buckley** *Grace* lilac LP, **Leftfield** *Leftism* white marble 2LP, **REM** *Automatic For The People*, **Teenage Fanclub** *Bandwagonesque* yellow LPs, **Simply Red** *Blue* blue LP, **Wu-Tang Clan** *Enter The Wu Tang (36 Chambers)* gold LP, nationalalbumday.co.uk **(20) John Lee Hooker** *Sings The Blues* 180g LP, six bonuses, **Big Bill Broonzy**

Depeche Mode 12"s box, with three new discs and bonus remix

MY PRECIOUS

Christina Martin on Eurythmics *Revenge*

"As a kid, I'd obsessively watch music videos like Missionary Man and When Tomorrow Comes, and dreamt about being in one. I'd emulate Annie Lennox's singing and movements, and wished I might someday be cool and strange, like this powerful lead rock singer. I still go back to these Eurythmics songs now."

***Christina Martin* Storm *is out via* Christinamartin.fanlink.to/storm.**

Sevendust box, with nine LPs and slipmat

Big Bill's Blues 180g LP, one, **Buddy Guy** *First Time I Met The Blues* 180g LP, Blues Joint; **Jorge Ben** *Samba Esquema Novo* 180g LP, five bonuses, Jazz Samba; **The Searchers** *Take Me For What I'm Worth* 180g 2LP, four bonuses, BGO; **John Coltrane** *Ballads* 180g LP, Jazz Wax; **Opeth** *In Cauda Venenum* 180g 2LP, Peaceville; **Nancy Sinatra** *Keep Walkin'* turquoise 2LP, CD, 8-Track, three unissued, LITA; **Cinematic Orchestra** *Man With A Movie Camera* cream, grey 2LP, Ninja Tune; **Nina Simone** *Ballads & Blues* 180g LP, with bonus, **Harry James** *In Hi-Fi* 180g LP, Waxtime; **Thunder** *The Thrill Of It All Expanded* pink, clear 2LP, CD, *Giving The Game Away Expanded* green, yellow 2LP, CD, *Shooting At The Sun Expanded* purple, orange 2LP, CD, each with unissued bonuses, **Daryl Hall/John Oates** *Home For Christmas* white LP, **Nazareth** *Best Of* LP, BMG; **Max Roach** *It's Time* 180g LP, with bonus, Sounds Good; **Toro Y Moi** *Sandhills* LP, Dead Oceans; **Carmen McCrae** *After Glow*, **Ella Fitzgerald** *Ella Sings Ellington* LPs, Supper Club; Tortoise's **Douglas Adam McCombs** *VMAK<KOMBZ<<< DUGLAS<<<6NDR7<<<* LP, Thrill Jockey; Cheap Trick's **Robin Taylor Zander** *The Distance* LP, Confidential; Dead Can Dance's **Brendan Perry** *Eye Of The Hunter/ Live At The ICA* blue, green 2LP, 2CD, 4AD; **Epica** *Requiem For The Indifferent* red LP, Nuclear Blast; **Rival Sons** *Lightbringer* coloured, green LPs, CD, Warners; ex-Blue Öyster Cult's **Albert Bouchard** *Imaginos III* 2LP, Deko; **Chris Botti** *Vol I* LP, coloured LP, CD, Blue Note; **The Shins** *Chutes Too Narrow* orange LP, Sub Pop; **The Jesus & Mary Chain** *Munki* red, blue 2LP, CD, Fuzz Club; **Ozric Tentacles** *Lotus Unfolding* LP, blue, marble LPs, CD, Kscope; **Johnny Mathis** *Christmas Time Is Here* green 2LP, Real Gone; **Rachael Sage** *The Other Side* LP, Sono; **Canned Heat** *Boogie With* LP, Elemental; **Hank Mobley** *No Room For Squares*, **Art Blakey** *Mosaic* 180g LPs, Blue Note; **Bob Dylan** *Mixing Up The Medicine* LP, Legacy; **Anathema** *Alternative 4* silver LP, **Cradle Of Filth** *Darkly Darkly Venus Aversa* 2LP, **Darkthrone** *Under A Funeral Moon*, *Fuck Off And Die* LPs, Peaceville; **Avenged Sevenfold** *Waking The Fallen* 2LP, Hopeless; **Blind Guardian** *Beyond The Red Mirror*, *A Twist In The Myth* green 2LPs, *At The Edge Of Time* blue LP, **Carcass** *Surgical Steel* red 2LP, **The Damned** *Punk Oddities And Rare Tracks 1977-82* green LP, Nuclear Blast; **Esbjorn Svensson** *Homes* LP, *Live 95*, *Good Morning Susie Soho*, *Plays Monk*, *Live In Gothenburg*, *Live In London* clear 2LPS, Act; **Salt 'N' Pepa** *Very Necessary* 2LP, Mercury; **LA Guns** *Riot On Sunset* purple LP, **The Brains** *Hell N Back* red LP, **The Meteors** *The Curse Of Blood N Bones* red LP, ***The Nazz*** purple LP, **Glenn Danzig** *Who Killed Marilyn?* LP, Cleopatra; **Lynch Mob** *Revolution* purple LP, Deadline, *Babylon* 2LP, Frontiers; Suicide's **Martin Rev** *The Sum Of Our Wounds Recordings 1973-85* LP, Bureau B; **Maxx Traxx** *Third Rail* 2LP, blue 2LP, Numero; **Nick Lowe** *Quality Street* LP, Yep Roc; **Primal Scream** *Reverberations Travelling In Time* LP, Acid Jazz; **RL Burnside** *Come On In* LP, Fat Possum; **Ray Charles** *Greatest Hits* LP, Dynamic; **Rick Springfield** *Automatic* 2LP, Songvest; **Siouxsie** *Mantaray* LP, Republic Of Music; **Zac Brown Band** *Uncaged* white LP, *The Foundation* mauve LP, Fugitive; **Jamie Cullum** *Twentysomething* 2LP, five bonuses, Decca; **Tom Petty & The Heartbreakers** *Mojo* red 2LP, tompetty.com; **Candy Dulfer** *Saxuality*, ***Eastern Rebellion*** gold 180g LPs, **Cactus** *Restrictions* green 180g LP, **Ned's Atomic Dustbin** *God Fodder* turquoise 180g LP, **Jaco Pastorius/Brian Melvin** *Jazz Street* yellow 180g LP, **Morcheeba** *The Antidote* clear 180g LP, Music On Vinyl; **Goo Goo Dolls** *Live At The Academy* 3LP, 2CD, Warners; **David Bowie** *Pin Ups* 45rpm LP, Rhino; **Joe Strummer & The Mescaleros** *Streetwise* LP/print, CD, Dark Horse; Foo Fighters' **Chris Shiflett** *Lost At Sea* LP, CD, Snakefarm; **Ella Fitzgerald/Louis Armstrong** *Ella & Louis* 180g LP, Valentine **(27)** **WASP** *The Savage 7: 1984-92* 45rpm 8LP, with *WASP*, *The Last Command*, *Inside The Electric Circus*, *The Headless Children*, *Live... In The Raw*, *Bonus Tracks & B-Sides* LPs, *The Crimson Idol* 2LP, Madfish; **DJ Shadow** *Action Adventure* 2LP, CD, cassette, Mass Appeal; **Max Richter** *SLEEP: Tranquility Base* LP, Deutsche Grammophon; **Holy Moses** *Invisible Queen* green LP, Fireflash; **Kix** *Blow My Fuse* red, blue LPs, **Sparks** *A Woofer In Tweeter's Clothing* gold, violet, turquoise LPs, Friday; **Sevendust** *Seven Of* 9LP/slipmat, 7CD, with *Next*, *Cold Day Memory*, *Black Out The Sun*, *Time Travelers & Bonfires*, *Kill The Flaw* LPs, *Alpha*, *Chapter VII: Hope & Sorrow* 2LPs, BMG; **The Kills** *God Games* LP, green, red LPs, CD, Domino; **Dinah Washington**, **Astrud Gilberto** *Great Women Of Song* LPs, Verve; **Taking Back Sunday** *152* LP, CD, Fantasy; **The Flaming Lips** *Live At The Forum, London, UK, January 22 2003* pink LP, Warners; ***The 1975*** 2LP, white 2LP, Interscope; **Kenny Burrell** *The Cats* 180g LP, Concord; **Lee 'Scratch' Perry** *Heaven* 180g LP, CD, Burning Sounds; **Ann-Margret** *Rockin' Around The Christmas Tree* LP, Cleopatra; **The Ataris** *Blue Skies, Broken Hearts*, **The Vandals** *25th Annual Christmas Formal* LPs, Kung Fu; **Glenn Danzig** *Who Killed Marilyn?*, **Joe Louis Walker** *Eclectic Electric*, **Judy Collins** *Christmas With*, **Ohio Players** *Back*, **The Platters** *A Soulful Christmas* LPs, **The Brains** *Out In The Dark* purple LP, **The Pink Fairies** *Screwed Up* pink LP, **The Vibrators** *Automatic Demos 1977*, **UFO** *One Night Lights Out '77* green LPs, Cleopatra; **James Brown** *Christmas Time*, **The Trampps** *Christmas Inferno* LPs, Goldenlane; **Joe Cocker** *Blood Inside* red LP, House Of Mythology; **Linda Ronstadt** *A Merry Little Christmas* LP, Iconic Artists; **Röyksopp** *Senior* orange LP, Cooking Vinyl; **TI** *King*, *Trap Muzik Deluxe* 2LPs, *Paper Trail Deluxe* 3LP, Grand Hustle; **The Counts** *What's Up Front That Counts* LP, ORG; **Thor** *Only The Strong* splatter LP, Deadline; **The Trashcan Sinatras** *Wild Pendulum* LP, BFD; **Willie Nelson** *Pages Of Time* orange, green, yellow 3LP Goldenlane; **Grant-Lee Buffalo** *Copperopolis*, three bonuses, *Jubilee*, one, clear 180g 2LPs, Chrysalis; **The Cadillac Three** *The Years Go Fast* LP, CD, Big Machine; **SWANS** *Feel Good Now* 2LP/poster, Mute; **Frank Sinatra** *Platinum* 4LP, 2CD, three unissued, Universal; **Mogwai** *Government Commissions* 2LP, Rock Action; **Dead Kennedys** *In God We Trust Inc* grey LP, *Frankenchrist* purple LP, Audioplatter; **Kaipa** *Sattyg* 200gm 2LP, Construction; **Chiodos** *All's Well That Ends Well* clear 180g LP, Rude; **Led Zeppelin** *IV* LP, Rhino; **New Model Army** *Best Of Live* 2LP, **The Toy Dolls** *Another Bleedin' Best Of* LP, Secret; **Deerhoof** *The Runners Four* coloured 2LP, Joyful Noise; **Cidny Bullens** *Little Pieces* red LP, Kill Rock Stars; **Dean Martin** *Winter Wonderland* LP, VinylPassion.

Red hot Epica double

NOVEMBER (3) **Dire Straits** *Live 1978-92* 11LP, 8CD, with *Alchemy* 3LP, *On The Night* 4LP, *Encores* EP, *Live At The BBC* LP, unissued *Live At The Rainbow* 3LP, Mercury; **Billy Joel** *The Vinyl Collection Vol 2* 11LP, with *Glass Houses*, *The Nylon Curtain*, *An Innocent Man*, *The Bridge*, *Storm Front*, *River Of Dreams* LPs, *Fantasies & Delusions* 2LP, *Live From Long Island* 3LP, Columbia; **Bob Marley** *Catch A Fire 50th* 3LP/12", 3CD, with *Paris Theatre London 24 May 1973*, *Sessions*, *Edmonton Sundown May 1973*, Island; **The Tragically Hip** *Phantom Power 25* 5LP/books box, 3CD, with six bonuses, seven-track *Alternate Versions*, 16-track unissued *Recorded Live October 2 1998 At The Metropol, Pittsburgh, Pennsylvania*, Universal; **Drop Nineteens** *Hard Light* LP, LP/sticker,

clear LP/sticker/T-shirt, CD, Wharf Cat; **New Kids On The Block** *The Block Revisited* purple 2LP, blue, orange 2LP, CD, unissued bonuses, Interscope; **Gong** *Unending Ascending* LP, CD, Kscope; **Booker T & The MGs** *In The Christmas Spirit* LP, Rhino; **Chas & Dave** *Mustn't Grumble* coloured LP, Demon; **Hermano** *Only A Suggestion* remix LP, blue, blue swirl LPs, CD, Ripple; **Air Supply** *One Night Only* purple LP, **Brainticket** *Celestial Ocean* splatter LP, **Robert Gordon/Link Wray** *Cleveland 78* LP, **The Vibrators** *Destroy More* red LP, **UFO** *Hollywood 76* splatter LP, Cleopatra; **Ben Harper/Charlie Musselwhite** *Get Up!* LP, Craft; **Allman Brothers Band** *Bear's Sonic Journals: Fillmore East February 1970* orange 2LP, ABB; **Belinda Carlisle** *Runaway Horses* 45rpm LP, Demon; **Blues Traveler** *Traveler's Soul* 2LP, Round Hill; **Bob Marley** *Sun Is Shining* yellow LP, Goldenlane; Public Enemy's **Chuck D** *We Wreck Stadiums* LP, Ruffnation; **Kenny Thomas** *The Best Of*, **Sinead O'Connor** *Universal Mother*, *The Lion & The Cobra*, *Am I Not Your Girl?* LPs, Chrysalis; **LA Guns** *Live In Concert* LP, Deadline; **Ringo Starr** *Stop And Smell The Roses*, *Old Wave* yellow LPs, Culture Factory; **Spiritbox** *The Fear Of Fear* LP, Rise; **Five Finger Death Punch** *F8* gold 2LP, Better Noise; The Blasters' **Phil Alvin** *Un "Sung Stories"* LP, CD, bandcamp.com; **Dave Matthews Band** *Before These Crowded Streets* 2LP, yellow 2LP, Legacy; **Prince Fatty** *Meets The Gorgon Dub* LP, on VP; **Earth** *2 Special Low Frequency Version*, *2.23 Special Low Frequency Mix* glacial blue, curacao blue LPs, Sub Pop; **Black Rebel Motorcycle Club** *Live At Levitation* gold LP, RAS; **Héctor Lavoe/Willie Colón** *Vigilante* 180g LP, Craft Latino; **Elvis Presley** *Number One Hits* LP, Vinyl Passion **(10) The Twilight Singers** *Black Out The Windows/Ladies And Gentlemen* clear 180g 13LP, with *Twilight As Played By*, *Blackberry Belle*, *She Loves You*, *Powder Burns*, *A Stitch In Time*, *Dynamite Steps, Etcetera*, with unissued, One Little Independent; **Wes Montgomery** *The Complete Full House Recordings* 180g 3LP, 2CD, two unissued, Craft; **Ocean Colour Scene** *B-Sides, Seasides & Freerides* 2LP, Demon; **Tito Puente** *El Rey Bravo* LP, Concord; **Cat Power** *Sings Dylan: The 1966 Royal Albert Hall Concert* LP, CD, Domino; **Patsy Cline** *Greatest Hits* LP, MCA Nashville; **Edith Piaf** *Sings In English* blue 180g LP, **Paul Anka** *Diana* 180g LP, **Elvis Presley** *The Sun Singles Collection* yellow 180g LP, Not Now; **Blue Orchids** *Magpie Heights* LP, CD, Tiny Global Productions; ***Cold War Kids*** LP, CD, AWAL; **Margo Price** *Strays II* LP, Loma Vista; **Helmet** *Left* LP, clear LP, CD, earMUSIC; **Nick D'Virgilio/Neal Morse/Ross Jennings** *Sophomore* LP, CD, InsideOut; **Aimee Mann** *One More Drifter In The Snow* LP, Superego; **Katatonia** *Discouraged Ones* coloured LP, Peaceville; **Savatage** *Ghost In The Ruins* 2LP, MRI; **Type O Negative** *Dead Again* green 2LP, Nuclear Blast; **Pete Molinari** *Wonderous Afternoon* LP, Blind Faith; **Jethro Tull** *Greatest Hits... Live* 180g eco-LP, Get Yer Vinyl Out; **Grouplove** *Never Trust A Happy Song*, **Christina Perri** *Lovestrong* LPs, Rhino **(17) *Acetone***, *Cindy*, *If You Only Knew*, *York Blvd* clear 2LPs, *I'm Still Waiting* 11LP/book box, adding *Acetone* clear EP, *I Guess I Would*, *Prime Cuts* clear 2LPs, eight unissued, New West;

Twenty-two sides of Billy Joel, including vinyl debuts

Cat Power in black and (above) white

Bob Dylan *Another Budokan 1978* 2LP, 16 unissued, *The Complete Budokan 1978* 8LP, 4CD, adding 20 unissued, Columbia; **Kenny Wayne Shepherd** *Dirt On My Diamonds Vol 1* LP, CD, *Goin' Home* blue 2LP, Provogue; **Classix Nouveaux** *Battery* grey LP, CD, Cherry Red; Erasure's **Vince Clarke** *Songs Of Silence* LP, CD, Mute; **3** *Rockin' The Ritz NYC 1988* 2LP, Rockbeat; Riverside's **Mariusz Duda** *AFR Al D* LP, magenta LP, CD, Kscope; kd lang's **Rich Hinman** *Memorial* LP, Colorfield; **Ennio Morricone** *The Legend Of 1900* gold 180g LP, Music On Vinyl; **Plain White T's** *Fearless* pink LP, CD, bandcamp.com; **Alphaville** *Prostitute*, *Salvation* 2LPs, 2CDs, Warners; **Spock's Beard** *Brief Nocturnes And Dreamless Sleep* 200gm 2LP, Construction; **Andrew Bird** *Outside Problems* LP, Loma Vista; **Charlie Chaplin** *City Lights* 180g 2LP, Le Chant Du Monde **(24) Cliff Richard** *Cliff With Strings – My Kinda Life* LP, CD, East West; **Scritti Politti** *White Bread, Black Beer* LP, *Early* 2LP, Rough Trade; **The Move** *Shazam!* LP, Esoteric; **Bruford** *One Of A Kind* LP, Winterfold; **Nas** *Magic 2* LP, Mass Appeal; **New Model Army** *Sinfonia* 4LP, earMUSIC; **Dave Evans** *Elephantasia* LP, CD, bandcamp.com; **Agitation Free** *Momentum* LP, CD, MiG; ***Tim Finn & Phil Manzanera*** 3LP, BFD; ***Steeler*** LP, Sound City; **Judy Garland** *Classic Duets* 2LP, BFD; **Steve Davis** *Meets Hank Jones Vol 1* LP, Smoke Sessions.

DECEMBER (1) Nick Cave & Warren Ellis *Australian Carnage* LP, Goliath; **Mike Makhalemele/Winston Mankunku Ngozi** *The Bull And The Lion*, *The Peacemaker*, **The Cliffs** *Alex Express* LPs, We Are Busy Bodies; **Collective Soul** *7even Year Itch* LP, yellow, dark grey, light grey LPs, Craft **(8) Hum** *Electra 2000*, *You'd Prefer An Astronaut*, *Downwards Is Heavenward*, *Inlet* 2LPs, Earth Analog; **Stornoway** *Beachcomber's Windowsill* coloured eco-LP/book/print, dinkededition.co.uk; **Coleman Hawkins** *Encounters Ben Webster* 180g LP, Verve; **Kenny G** *Innocence* LP, CD, Concord.

JANUARY 2024 (12) Bring Me The Horizon *Post Human: Next Gen* LP, Columbia (26) **James Arthur** *Bitter Sweet Love* pink, purple LPs, CD, store.jamesarthurofficial.com

FEBRUARY (2) Mariah Carey *Music Box 30th Anniversary Expanded* 4LP, 16 bonuses/unissued 10-track *Live At Proctor's Theater NY 1993*, Legacy **(9) A$AP Ferg** *Trap Lord* 2LP, Legacy **(16) Blackberry Smoke** *Be Right Here* CD, LP, green, gold, orange, purple LPs, 3 Legged **MAY (5) Keane** *Hopes & Fears* 180g LP, Universal **TBC *George Harrison***, *Electronic Sound*, *Extra Texture*, *Dark Horse*, *Living In The Material World* LPs, CDs, *Wonderwall Music*, *Thirty Three & 1/3*, *Somewhere In England*, *Gone Troppo*, *Cloud Nine*, *Live.*

Mariah Carey hits 40

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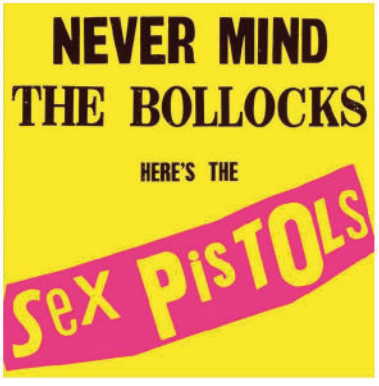

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OMEGA AUCTIONS

The Swiss Museum & Centre For Electronic Instruments: stacks!

PART 2

MEET THE CURATOR

In the last issue of *RC*, we started our tour of Western Europe's rock and pop music museums. **Tim Jones** wraps up the Continental sojourn

GERMANY (Continued)

Museum Of Musical Instruments
Leipzig Centre For Musicology, Grassi Museum, Johannisplatz 5-11, 04103 Leipzig, Germany
Part of the University Of Leipzig, the MOMI has 9,000-plus instruments dating from early times to the interwar years, including piano rolls, a 1931 theatre organ, and vintage recording media. There's a Sound Lab for instrument demonstrations to visitors.
(Tues-Sat, uni-leipzig.de, 49 341 973 0750)

Musikinstrumentem Museum
Paulus Schlossel, Bienengarten 2, 08258 Markneukirchen, Germany
A collection of 1,600-plus musical instruments across 20 rooms, plus a World Music Garden.
(Tues-Sun, museum-markneukirchen.de, 037 422 2018)

Musikmuseum Beeskow
Burg Beeskow, Frankfyrter Strasse 23, 15848 Beeskow, Germany
A collection of instruments running 1848 to 1927, along with gramophones, music boxes, piano-players, and 3,000-plus piano rolls, including popular songs.
(Tues-Sun, burg-beeskow.de, German-language, 49 33 6635 2701)

RockNPop Museum
Udo-Lindenberg-Platz 1, 48599 Gronau, Westfalen, Germany
A 500 sq m space with 105 displays charting the history of rock'n'pop. It includes clothing, instruments, handwritten lyrics and other personal items from the likes of **The Beatles**, **The Rolling Stones**, **Madonna**, **Kurt Cobain**, **AC/DC**, **Janis Joplin**, **David Bowie**, **Elvis Presley**, **Pink Floyd**, **Frank Sinatra** and **Nina Simone**, as well as festivals such as *Woodstock* through nine themed zones, including *Rebellion* and *Performance*. There's equipment from **Can**'s studio, interactive multi-media installations, and a venue.
(Tues-Sun, rock-popmuseum.de, German-language, 49 25 628 1480)

Stones Fan Museum
Dr Lindemann-Strasse 14, 29439 Luchow, Germany
Some 1,000 sq m of display space for the collection of Ulrich Schroder, including instruments, clothing, records, awards, posters, a mixing desk, vintage hi-fi's and *Spitting Image* puppets of **The Rolling Stones**. There's a Groupie Room jacuzzi, lips-logo urinals, VIP and archive rooms, and a venue/pub.
(stonesfanmuseum.com, German-language, 49 171 201 4023)

Stadtbibliothek Stuttgart
Mailander Platz 1, 70173 Stuttgart, Germany
Within Stuttgart's City Library of 500,000-plus items, the Opernstudiolo Music Section houses books, sheet music, opera scores, CDs and DVDs, and has a specialist streaming hub.
(Mon-Sat, stadtbibliothek-stuttgart.de, German-language, 49 711 2169 1100)

ICELAND

Icelandic Folk Music Centre
A centre with displays, demonstrations and video screenings of national folk music history and traditional performance.
(Daily, June-Aug, or by appointment, nat.is/the-folk-music-centre-siglufjordur, 354 467 2300)

Icelandic Museum Of Rock'n'Roll
Hjallavegur 2, Reykjaensbaer 260, Iceland
Charting the history of Icelandic music, the Museum provides visitors with ipads and an app offering band histories and playlists as they take in instruments, clothing, records, awards, posters and other ephemera, from the likes of **The Sugarcubes**, **Björk** and **Sigur Ros**. There's a Sound Lab, mixing desk, and a cinema that screens documentaries.
(Daily, vokksafn.is, 354 420 1030)

Icelandic Punk Museum
Bankastraeti 2, Reykjavik 101, Iceland
Housed in a onetime subterranean toilet, the history of Icelandic punk/new wave is charted via headphone narration, plus instruments, clothing, posters and ephemera.
(Daily, facebook/Bankastraeti0, 354 568 2003)

REPUBLIC OF IRELAND

The Irish Rock'n'Roll Museum Experience
Curved Street, Temple Bar, Dublin DO2 RD26, Ireland
Audio-visual displays taking in **The Chieftains**, **Clannad**, **Horslips**, **Westlife**, **Boyzone**, **U2**, **Rory Gallagher**, **The Script**, **Hozier**, **Sinead O'Connor**, **The Pogues**, **Boomtown Rats**, **Bell X1**, **Christy Moore** *et al*, plus instruments, clothing and awards from **Thin Lizzy**, and their Apollo Studio mixing desk, as well as Temple Lane Recording & Rehearsal Studios and Button Factory backstage re-creations, including riders from **AC/DC** and **David Bowie**.
(Daily, irishrockandrollmuseum.com, 353 1 635 1993)

NORTHERN IRELAND

Oh Yeah Music Centre
15-21, Gordon Street, Belfast BT1 2LPG, Northern Ireland, UK
Since our last trawl of UK music museums in 2018, this charity-run venue/studio has staged a free *Northern Ireland Music Exhibition*, so we thought that we'd slip it in here, while we're in the vicinity. Though focused on homegrown punk from the 70s, such as **The Undertones** and **Stiff Little Fingers**, with clothing, instruments, photos and ephemera, there are audio-visual displays on the likes of **Them** and **Therapy?**, and a **Gary Moore** memorabilia collection.
(Mon-Sat, ohyeahbelfast.com, 44 2890 310845)

ITALY

Museo Degli Strumenti Musicali
Dell'Accademia Nazionale Di Santa Cecilia Auditorium Parcadello Musica, Viale Pietro De Coubertin, 30, 00196 Rome, Italy
A free exhibition of 140-plus instruments from the 17th to the 20th centuries.
(Fri-Wed, santacecilia.it, 39 06 8024 2382)

Popolari
Chiesa Di Santa Brigida, Via Battisti, 17, 38050 Roncegno, Italy
The Museum Of Folk Music Instruments features 1,000 19th and 20th century instruments from 40-plus countries, as well as historic manuscripts.
(Wed-Sun, museodellamusicaroncegno.it, Italian-language, 39 345 871 4426)

Museo Degli Strumenti Musicali Milano
Castello Sforzesco, Piazza Castello, 20121 Milan, Italy
The Museum Of Musical Instruments has 700-plus instruments from the 15th to 20th centuries, plus Radiotelevisione Italiana equipment, and temporary exhibits. (Tues-Sun, strumentimusicali.milancastello.it, Italian-language, 39 02 8846 3370)

The National Museum Of Musical Instruments
Piazza Di San Croce In Gerusalemme, 9/a, 00185 Rome, Italy
Around 3,000 items, including 800-plus instruments, from early times to the 20th century.
(Tues-Sun, rome-museum.com, 39 06 701 4796)

Credit: (SMCFE) smemmusic.ch

The Museu Da Musica Portuguesa, Estoril

NETHERLANDS

Beatles Museum
Pettemerstraat 12A, 1823 CW
Alkmaar, Netherlands
A private collection housed over 1,200 sq m, including **The Beatles** records and memorabilia, along with film screenings, merch, book and Collector's Paradise shops, with secondhand LPs, CDs and DVDs. The Jon & Rene Vis collection of the **Elvis Presley** Museum is located on-site, with 5,000-plus LPs, record awards, instruments, clothing and personal items, as well as an Elvis record shop.
(Wed-Sun, beatlesmuseum.nl, Dutch-language, 31 6 5830 5895)

C&B Museum
Voorstreek 4, 9444 PE Grolloo, Netherlands
The house used by Dutch 60s blues band **Cuby & The Blizzards**, along with displays about them and leader **Harry Muskee**, plus temporary exhibitions about the blues.
(Fri-Sun, cubymuseumgrolloo.nl, Dutch-language, 31 592 269917)

Grammofoonmuseum
Westeinde 2, 7771 CK Nieuwleusen, Netherlands
A collection of vintage gramophones, tape-recorders, microphones and other equipment, plus music boxes, jukeboxes, picture discs, and a library of 78s.
(Group tours by appointment, grammofoonmuseum.nl, Dutch-language, 065 391581)

Christ Boelens Jukeboxenmuseum
Hulst 10, 5492 SB Sint-Oedenrode, Netherlands
A museum of vintage jukeboxes and associated paraphernalia, as well as an outlet selling refurbed and modern machines.
(Sunday, jukeboxen.nl, Dutch-language, 31 413 476666)

Museum RockArt
Zekkenstraat 42, 3151 XP Hoek Van Holland, Netherlands
The Museum charts rock'n'pop in the Netherlands from the 50s on, including items from international artists such as **Elvis Presley**, **The Beatles** and **The Rolling Stones**, though focusing on Dutch acts. Along with records, awards, recording equipment, instruments, clothing and ephemera, there's a **Golden Earring** drum kit and **Di-rect** car, plus items relating to Eurovision, protest songs, jazz and *Indorock*.
(Thurs-Sun, rockart.nl, Dutch-language, 31 174 384103)

Netherlands Institute For Sound & Vision
Media Parkboulevard 1, 1217 WE
Hilversum, Netherlands
An institute for media culture with a Media Museum covering press, film, TV, radio, games and online, with mainly digital content. It's arranged as *Culture & Entertainment*, *Amateur & Business Productions*, *News, Information & Current Affairs*, and *The Media Landscape*, and is accessible for free viewing/listening in-person and remotely.
(Tues-Sun, beeldengelrid.nl, 31 35 677 5555)

Elvis Presley Museum
The Marpleats, Northermar 16, 8722 HN
Molkwerum, Netherlands
Joke Van Gent's collection of **Elvis Presley** records, clothing, instruments, movie props, posters and other memorabilia, along with a 50s museum and jukeboxes.
(Wed-Sun, elvispresleymuseum.nl, Dutch-language, 05 14 681321)

PORTUGAL

Museu Da Musica Portuguesa
Casa Verdades De Fania, 2765-580
Mount Estoril, Portugal
The Michel Giaometti collection of around 400 musical instruments, along with a library/documentation Centre on Portuguese music history.
(Tues-Sun, cultura.cascais.pt, Portuguese-language, 31 1 21 481 5904)

Museu Nacional Da Musica
Rua João De Freitas Branco 12, 1500-359
Lisbon, Portugal
The national collection of musical instruments, along with a sound archive of 9,000 items, including 78 and 80rpm records, reel-to-reel tapes, wax cylinders, pianola rolls, plus manuscripts, sheet music, scores, books, concert programmes, letters, artwork, and a permanent *Sound Makers* exhibition.
(Mon-Sat, museunacionaldamusica.gov.pt, 35 1 21 771 0990-8)

SLOVAKIA

Guitar Museum
Gorkeho 339/9, 07301 Sobrance, Slovakia
Around 200 guitars (including one from **George Harrison**) and 1,000 other items, such as amps and equipment, plus displays and multi-media installations.
(Daily, terraincognita.sk, 42 1 910 759228)

Museum Of Literature & Music
Štátna Vedecká Knižnica, Lazovná 9, 975 58
Banská Bystrica, Slovakia
A collection documenting Slovak music, including folk instruments and visual materials.
(Mon-Fri, svkbb.eu, 42 1 0 48 471 0773)

SPAIN

Museo De La Musica Barcelona
L'Auditori, Lepant, 150, 08013 Barcelona, Catalonia, Spain
A collection of 2,000 musical instruments from prehistory to the present, with 500 on display, plus *The Permanence Of Sound* exhibition, a venue, and an Interactive Gallery.
(Tues-Sun, auditori.cat, 93 256 3650)

Museo De La Musica Collecion Luis Delgado
PC/Catahuevos, Uruena, 47862 Valladolid, Castile-Leon, Spain
A collection of 1,200 musical instruments of various vintages, with 500 on display.
(Daily bookings via web@luisdelgado.net, luisdelgado.net, Spanish-language, 98 3 717381)

Museo Interactivo De La Musica Malaga
Palacio Cade De Las Navas, Calle Beates 15, 29008 Malaga, Andalusia, Spain
A collection of international folk instruments, plus mechanical and recorded music, and interactive displays. (Tues-Sun, musicenaccion.com, Spanish-language, 34 9 5221 0440)

SWITZERLAND

Historisches Museum Basel Musikmuseum
Im Lohnhof 9, 4051 Basel, Switzerland
A free collection of 3,300 objects, including 650 musical instruments, housed in 24 former prison cells. There's also a *Play Salon – Sounds Of The 1920s To 1960s* section of jukeboxes, and interactive displays.
(Wed-Sun, hmb.ch, 41 61 205 8600)

Queen: The Studio Experience
Casino Barriere, Rue Du Theatre 9, 1820
Montreux, Switzerland
A free exhibition of **Queen** personal items, including documentation and videos, from the time that they owned Mountain Studios, 1979-93, and recorded six albums there, along with the likes of **David Bowie** and **The Rolling Stones**.
(Daily, casinobarriere.com, French-language, 41 21 962 8383)

Swiss Museum & Centre For Electronic Instruments
Passage Du Cardinal 1, 1700 Fribourg, Switzerland
A 600m^2 trove of 5,000-plus instruments and devices, including synthesisers, organs, drum machines, effects/studio/stage equipment, amps, speakers, mixers, recorders, guitars and microphones, plus an interactive Playroom.
(Sat-Sun, guided tours, smemmusic.ch, 32 9 972598)

Have you been to other rock'n'pop music museums in Western Europe? If so, let us know via rc.editorial@metropolis.co.uk.

The Museu Da Musica Portuguesa, Estoril

Value Added Facts

Ian Shirley, Editor Emeritus of the *Rare Record Price Guide*, answers your questions

MARVA-LLOUS

I bought Marva Whitney's *It's My Thing* when it was first released here back in 1969. I thought, and still do, that it was a great soul/funk album – she really could belt out songs. I know that James Brown produced it – she was in his band, as I recall – but never understood why her career didn't take off. Anyway, I see that it's worth money these days so it appears that I was one of the few who bought it back then rather than one of the many. My record is Ex/Ex. I played it a lot but I did look after it.

David Freeman via email

Marva Whitney was "discovered" by famed soul singer James Brown. "I'll tell you one reason I signed Marva," Brown told Soul Magazine *in September 1969. "First, her voice was stronger than any female I'd heard in a long time. She reminded me of old singers – right? – 'cause she's got that drive." Born Marva Ann Manning in Kansas, she began her musical career singing gospel at 16 in 1960 with the Alma Whitney Singers and married the brother-in-law and organist of the group's leader, Harry Whitney, becoming Marva Whitney. By the mid-60s she was singing R&B in local clubs with bands like Tommy Gadson and The Derbys. Spotted by James Brown, who loved her powerful voice, she joined his group in 1967 and was quickly given a starring vocal role in his live shows.*

Her debut single – Your Love Was Good For Me/Saving My Love For My Baby – was issued on Federal (4512545, US, £50) in June 1967 and more followed on the King label which was also home to Brown's recordings. Entering into a relationship with Brown, Whitney received extra-special treatment in the Brown band which saw her strongly promoted as a solo artist. "All the TV shows she's made, she has yet to cash a cheque that she received without me knowing it," boasted Brown who told her to keep all the money she earned from such appearances.

And so, usually backed by Brown's red-hot band, she appeared on programmes like Hugh Hefner's bizarre Playboy After Dark, *the* Joey Bishop Show *and ABC's* Music Scene. *Brown was never shy about promoting her, especially around the time that her solo album was in preparation, commenting: "See, one thing about Marva that a lot of people are not hip to and ought to know 'cause they've watched her sing different places… she sings ballads 10 times better than she sings blues. The ballad feeling is about worn out – but the blues feeling is about starting." Whitney was at this interview though Brown did most of the talking. After Brown mentioned how fantastic she was as a singer, she did state: "He tells the truth. He tells the truth. He tells the truth all the time."*

By the time Whitney's debut album was released in August 1969 she had already released 10 singles. Consequently, the album was a collection of most of them and included tracks like It's My Thing (You Can't Tell Me Who To Sock It To) (which got to No 19 in the R&B charts in May 1969 and even reached the bottom part of the Billboard Hot 100), In The Middle (Part 2), Things Got To Get Better (Get Together) (which also got to No 22 in the R&B chart in October 1969), Get Out Of My Life, I'm Tired, I'm Tired, I'm Tired and You Got To Have A Job. Released on King in the US, It's My Thing *was pressed in the UK on Polydor (583767) who also released James Brown's records. The album sold mainly to Brown fans and over time has become collectable with a Mint copy being worth in the region of £100. You need to understand that most of these tracks were produced by Brown, and Whitney was backed by his band on all of them, so they're prime slices of funk.*

It's My Thing was first properly reissued in the UK in 2000 by Soul Brother who turned it into a 2LP set including tracks from some singles that were not on the original issue (LBSBCS 6 D, £20). Soul Brother reissued this 2LP set in 2015. Incidentally, it should be mentioned that there was another Whitney album issued in 1969: Live And Lowdown At The Apollo. *This was only released in the US, appearing on King (KS 1079), and is incredibly rare and worth £100. It has never been issued or reissued in the UK. Whitney left the Brown band in 1970, shortly after the album was released, to fly solo. While there were more singles, there was not another album released until* I Am What I Am *(Shout! SHOUT 203, Japan, 2006, £80). A compilation of all her 60s and 70s singles is long overdue.*

SOCA SO GOOD

Is soca music worth anything? Picked up a 12" by an artist called Sippy in a job lot. The A-side is called Jiggy Dancer and the B-side is Creation. It's on the Jeet label.

Keith Harris via email

Soca is a well-established genre that still flourishes today. The record you have stumbled across is solid gold. It was produced and arranged by legendary soca artist Arthur DeCoteau and pressed on the Jeet label (JT 004) in Trinidad & Tobago, hotbeds of soca music, in 1979. It blended soca with a nice flavour of disco and was imported to the UK by specialist shops.

The B-side, Creation, runs for nearly six minutes and is a total banger with a great vibe, beat and belting brass lines. The A-side, Jiggy Dancer, ain't bad either. Over time, it has become a sought-after 12", changing hands for up to £100. Such was the demand that it was officially reissued in 2021 (Jeet JFR 1272, UK) though you'll be lucky to find a copy as it sold out very quickly. The reissue already trades at around £15-20.

SISTER ACT

I recently picked up an album at a boot sale that looked promising. It is by an artist called Sister Nancy and is called *One, Two*. It's a reggae album on the Techniques label.

Martin Fuller via email

You have struck gold here. Born in 1962, Sister Nancy (her first name was actually Ophlin) was the sister of Robert Russell aka Brigadier Jerry who, in the late 70s, was one of the hottest DJ/performers at sound systems in Jamaica. As you might imagine, he also made a number of recordings starting off with Wild Goose Chase/Marshall All Star: Trick Track (Field Marshall, 1977, £20) breaking into the consciousness of the wider public with Pain/Pain Dub (Jwyanza J 24, 1982, £8).

Due to her brother's reputation and connections, Nancy also began performing with sound systems and was the first female DJ working in the popular dancehall style. In 1980 she made her first foray in the studio with producer Winston Riley for the single Papa Dean/Instrumental Version (Techniques 9226832, £1980, 20), also in dancehall style. This led to a number of other singles on Techniques, some of which appeared on her debut album One, Two *(WR 1990), released (only in Jamaica) in 1982 and featuring tracks like Bam Bam, Transport Connection and Ain't No Stopping Nancy. It's incredibly rare and worth in the region of £250-300. The copy you own is a later repressing – from the 90s – which has a totally different cover from the first pressing that showed Nancy outdoors holding a microphone to her lips. Your later pressing has a photo of Nancy from the 90s on the cover. The good news for you is that* One, Two *has not been repressed since then and thus copies of the repressing are also rare and worth in the region of £125-150.*

In recent years, Nancy has been treading the boards again, especially after Bam Bam – from One, Two *– was used in the Netflix drama series* Ozark. *Released digitally, it topped various charts, including, in 2015, the iTunes reggae chart. Incidentally, Bam Bam was inspired by Toots And The Maytals' track of the same name, originally released in 1966. Sister Nancy's version of Bam Bam had been heavily sampled – including by Kanye West, Jay-Z, Lauryn Hill – long before it appeared in* Ozark, *which may have led to its appearance in the series.*

THE DREAMLETS

I have a record in my collection that is a split single. It's on the Ska Beat label and one side features The Skatalites while the other features an act called The Dreamlets. From what I can see, there were very few records released by The Dreamlets. Does this mean mine is rare?

Dennis Ashworth via email

When it comes to 60s soul there is an entire subgenre of recordings made by obscure groups that are widely sought and collectable. The same rule applies with ska. The Dreamlets were initially called Gloria And The Dreamlets. Their first venture on wax came in 1964 when their track Stay Where You Are was the flip-side of Stranger Cole Owen and Leon's Koo Koo Do. The following year, billed as The Dreamlets, they had a second track, Really Now, released on Treasure Isle, paired with The Skatalites' Street Corner. This pairing was also issued in the UK on the Ska Beat label (JB 182, 1965, £85) which is the record you own.

Their earlier track, Stay Where You Are, was also issued in the UK but paired with Stranger Cole Owen And Leon's Cow In A Pasture (WI 169, 1965, £50). For your information, Cow In A Pasture was actually the same track listed as Koo Koo Do on the original Treasure Island 7". That appears to have been it for The Dreamlets though in 2007 Gaz's Rockin' Records did release their version of My Boy Lollipop which appeared on both sides of the same 7".

SPACEWALKING WITH THE DON

I was never really a jazz fan in the 70s but have a record in my collection that I probably picked up on impulse due to the nice cover art and the title – *Space Walk*. It is by Don Rendell who, research shows, was a highly regarded saxophone player. I can honestly say that the album is in Near Mint condition; I hardly played it at all. It is on the Columbia label and has a label design similar to the Dave Clark And Friends LP that I bought at the same time and played to death!

Chris Jones via email

Don Rendell is one of the legends of British jazz. His career started in the 50s and he's best-known for the five albums he recorded with trumpeter Ian Carr as the Rendell/Carr Quintet between 1965 and 1969. His first post-quintet album, Greek Variations *(Columbia SCX 6414, 1970, £400), was recorded with Carr, under the direction of composer Neil Ardley.*

The record you have was the first new album released under Rendell's name with his new quintet. The line-up was Rendell (tenor/soprano saxophones/flute/alto flute), Stan Robinson (tenor saxophone/clarinet/flute), Peter Shade (vibraphone/flute), Jack Thorncroft (bass) and former Rendell/Carr member Trevor Tompkins (drums). The first side of the album was dedicated to Rendell compositions; aptly, Track One was On The Way with which, at the time, Rendell's new band opened sets when they played live. According to Rendell, Antibes "suggests the warm summery atmosphere of the concert we did at Antibes with the Ian Carr Quintet". At the other end of the scale was Street Called Straight where Rendell leaned into his devotions as a Jehovah's Witness: "The title has its origin in the Acts of the Apostles where Paul went off to Damascus and had a rendezvous in the street called Straight." The tracks on Side Two of the LP were written by other band members.

Though this was straight-ahead jazz with a modal vibe, Rendell had musically kept up with the times stating: "One of the great pleasures of improvising these days is the way you can use different times in the structure. You don't have to start and finish in 4/4, there's more freedom, more flexibility." Space Walk *(Columbia SCX 6491, 1972) received positive reviews.* Crescendo *magazine's critic stated: "This is one of the most rewarding albums that has come my way this year."* Melody Maker *commented: "I hope there are still plenty of people who dash out to buy Don's albums. This one will disappoint nobody." Of course, even if they did dash out and buy it, sales were low when compared to pop, rock and prog albums. Over time it has become collectable, with Mint copies now changing hands for £450. It was first reissued on CD in 1999. That it was not repressed on vinyl until 2021 (Decca 568785, £20) borders on criminal. Though for legal reasons this repressing could not replicate the original Columbia labels, it was great value – it not only contained an insert with information about the LP's history but also a free digital download. And it corrected the typographical errors on the original that transposed the tracks A Matter Of Time and Space Walk on the rear of the sleeve and the labels on the second side of the LP.*

Send your Value Added Facts questions to ian.shirley@metropolis.co.uk or by post to the new *RC* address. www.rarerecordpriceguide.com

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VARIOUS ARTISTS
BLANK GENERATION
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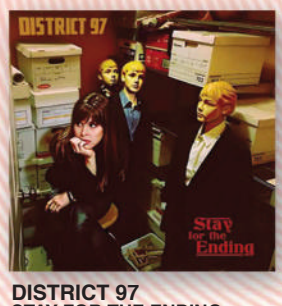

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STAY FOR THE ENDING
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FISH ON FRIDAY
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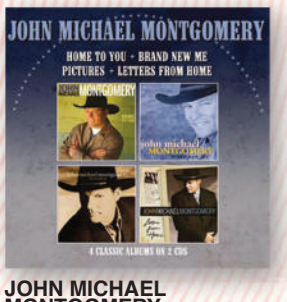
LES BAXTER
EXOTICA ABSOLUTE
2 CD EDITION
PSALM23:118D



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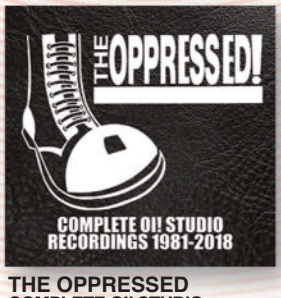

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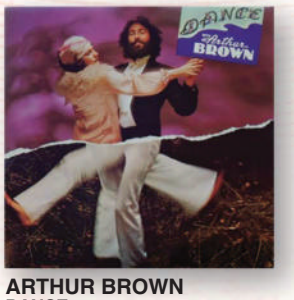

ARTHUR BROWN
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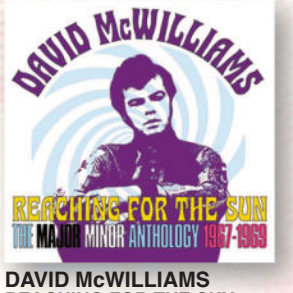

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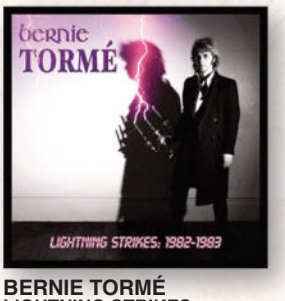

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Diggin' For GOLD

Our regular look at the more arcane corners of record collecting. Includes Vintage Vinyl and Label Of Love

LABEL OF LOVE

LIGHTYEAR ENTERTAINMENT

Q&A **Label boss: Arnie Holland**
Interview: Charles Donovan

Buzzing: Lightyear boss Arnie Holland steered the company from RCA subsidary to full independence... "I don't know any company that does music and film like we do"

Where are you based, what do you do and why?
I am CEO and owner, based in Studio City, California, and my EVP Sky Spooner is in Brooklyn, New York. Lightyear does music and movie distribution. Our music label is distributed by Virgin/UMG.

Why the name?
Lightyear was born in 1987 as a management buyout of RCA Video Productions, Inc. We had to change our name. Lightyear appealed to us because it seemed futuristic, it implied great distances and high speeds.

When did you launch it and how have things changed since?
In 1981, I left Capitol to join RCA VideoDiscs in New York City as VP of Business Affairs. We were charged with developing the home video sell-through business. Because of my background in music, I gravitated to the nexus of music and film/video. When it was obvious that the RCA vinyl videodisc was technologically hopelessly obsolete, three of us convinced RCA corporate management to set us up as a production unit to develop content for the "new technologies". We took with us the things we had produced at the VideoDisc unit, including *Jane Fonda's Workout*, Ray Davies' *Return to Waterloo*, Eurythmics: *Sweet Dreams (The Video Album)*, a Jefferson Starship concert, a Lou Reed concert, and also Elvis Presley's *'68 Comeback Special* and *Aloha From Hawaii*. And we started to produce movies like *Aria, Elvis '56,* Diane Keaton's *Heaven* documentary, *One Night With You* (from the outtakes of *Elvis' '68 Comeback Special*) as well as continuing to work with Jane Fonda and her Workouts. In 1987 when General Electric bought RCA Corp and Bertelsmann bought RCA Records (and us), I went down to Wall Street and found the money to buy our division and take it private.

At Lightyear, we initially focused on feature films and films for Pay TV and Home Video. We produced *The Return Of Swamp Thing*, Rick Springfield's *The Beat Of The Live Drum*, and Stevie Nicks' *Live at Red Rocks*. In 1992, we created our music label, first distributed through BMG, and initially focused on music for children. Our first album was a lullaby album from Judy Collins called *Baby's Bedtime*. After a while I realised that my dream of owning a record label had come true, and we should move into other genres, including rock, reggae, jazz, R&B, hip hop and world music. And we did. For a while we were releasing five CDs a month. Eventually we switched distribution to Warner Music, where we were an active label for about 14 years. In 2007 we moved to Caroline/EMI, which became Caroline/UMG, and then Virgin/UMG, and we've been there ever since.

What has changed? A lot. The good: streaming allows us to make money on catalogue that streams forever and ever, with no costs and no returns. We get a little bit of revenue from a whole lot of people, instead of a bigger chunk of revenue from relatively only a few people. It took a decade before this system started to really work for us. Remember that record labels and artists were not getting any money from terrestrial radio – and still don't. And now streaming is bigger than radio and we finally get paid! Yes, it's a small amount, but it adds up and we don't have to worry about sales velocity in order to retain shelf space. There's an unlimited amount of shelf space. Even obscure music streams a little – in the past we would delete a record that wasn't selling well enough; now the music can occupy its space indefinitely. This is particularly good for niche music forms.

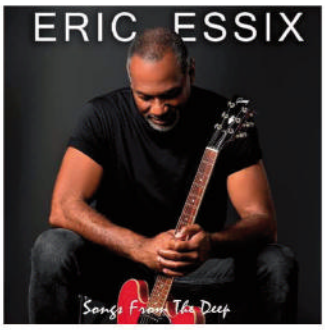
Some genius decided that vinyl LPs would now be non-returnable. I don't know how this got accepted by retailers, but it did, and it is one of the main keys to the vinyl resurgence. We used to ship out thousands and tens of thousands of records, and then take back thousands, too. Sometimes the only people making money were the trucking companies. Now, with conservative ordering and quick shipping, we make more money with smaller unit numbers than we did with those big shipments that often came with devastating returns.

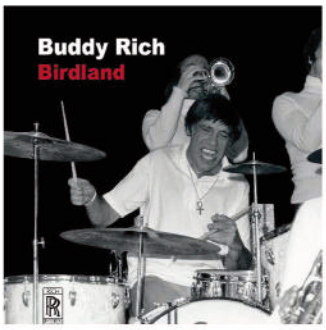
The bad: the indie record shops were once everywhere, and almost all of them died from competition, first from big-box retailers, and then online retailers and piracy.

I loved working with the mom-and-pop record stores. You could break a record if the retailers played it in the stores and people liked it. You could talk to an owner and convince them to listen to a record and if they liked it, they could tell their customers.

Radio got harder than ever. You used to be able to talk to a DJ and he or she could test your record on the air. If the phones lit up, you had a hit record. Now it's so corporate, and extremely expensive to launch a record in a mainstream genre. But radio is no longer the only promotion mechanism.

What were your influences?
The Yardbirds and the *Rave Up* album,





Jeff Beck's *Truth* album, The Beatles, the Stones, Buffalo Springfield, the Jefferson Airplane, Joni Mitchell, and Janis Joplin. Also, my college friendships with Rob Hyman (who later wrote Time After Time and founded The Hooters with Eric Bazilian), Rick Chertoff (producer of Cyndi Lauper, Joan Osborne, the Hooters and Sophie B Hawkins), and Rick Levy (who now tours/musical directs/manages oldies bands like The Box Tops and Herman's Hermits). They had a band together called Wax that almost made it big but got caught up in a label's bankruptcy while they were still in the studio. I was the unofficial publicist and dreamed of raising money to form a new record label for them. Check out *Wax Melted* on CD/Digital.

Who are your competitors?
Everyone and no one. I don't think of the music business as a competition. I don't know any other company that does both music and film the way we do.

Any advice for someone who wants to start their own label?
Have some financial resources. Learn how to market and promote by working for somebody else. If you're old, have someone younger working with you. Get major distribution or a very strong indie that does more than throw your music out there. Look for artists who've already developed a following and who tour. If you have the drive, energy and money to break a baby artist from scratch, be prepared to fail more than once. Be able to tell the difference between good and great – you'll know if it's great. A distinctive voice is usually more important than just a good voice.

What's been your highest high?
Working with the Marley family and the Elvis estate. Continuing to work with the Jane Fonda Workouts after 40 years.

… And your lowest low?
Our 1992 Chapter 11 bankruptcy. But luckily we were able to restructure and I wound up owning 100 per cent of the company.

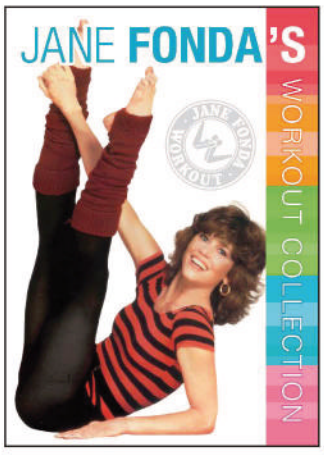
What album, from any period, do you wish you could have released – and why?
The Grateful Dead, *American Beauty*. Because it's amazing and has stood the test of time. Or maybe Joni Mitchell's *Blue*. Same reason.

Who would be your ideal signing?
Joni Mitchell if we were going back in time. If not, a singer/songwriter that has a following, tours the US and Europe, and makes me feel like Joni made me feel in 1971.

How do you find new acts?
They usually are referred to us by a lawyer or manager, or by another artist that knows us. And our EVP Sky Spooner checks out the music in clubs in Brooklyn and Manhattan.

Where would a newcomer start with your label?
I'd recommend listening to Sophie B Hawkins, Buddy Rich, Eric Essix, and Lizz Wright.

And what can long-time fans look forward to?
The resurgence of Grammy nominee Sophie B Hawkins, who has made a wonderful album (*Free Myself*). We expect her eighth album in 2024. An amazing new Buddy Rich double LP called *Trios*, featuring piano prodigy



Barry Kiener (who died a tragic young death), bassist Jon Burr, and Buddy doing solos using only brushes. Then… we have just signed an incredible artist named Lizz Wright, who has a strong following in the UK and Europe as well as the US. Her new album, *Shadow*, will be released in 2024, and we are over the moon about it.

www.lightyearentertainment.com

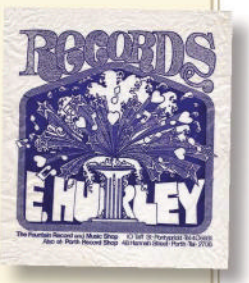
LIGHTYEAR HIGHLIGHTS

1982	**LY 56452**	**JANE FONDA** *Jane Fonda's Original Workout* (VHS/DVD/Digital – bestselling VHS of all time. See also LY 56467 – box set of five workouts)
1987	**LY 56485**	**ELVIS PRESLEY** *Elvis '56* (DVD/Digital, narrated by Levon Helm of The Band. Grammy-nominated)
1987	**LY 56487**	**VARIOUS** *Aria* (DVD/Blu-ray/Digital, 10 directors visualise their favourite opera arias, Palme d'Or-nominated)
1990	**5365411258**	**JUDY COLLINS** *Baby's Bedtime* (CD/Digital, 27 lullabies, Parents Choice Gold Award winner)
1995	**5365415058**	**VARIOUS** *People, A Musical Celebration of Diversity* (CD/Digital, features Peabo Bryson, Al Jarreau, Chaka Khan, Brenda Russell and more)
1996	**LTY 54177**	**DAMIAN MARLEY** *Mr Marley* (CD)
2010	**LTY 54875**	**GROVER WASHINGTON JR** *Grover Live* (CD and ltd edition 2LP coloured vinyl)
2015	**5365646322**	**BUDDY RICH** *Birdland* (CD/LP including red translucent variant ltd edition, 180g)
2021	**0069450308**	**ERIC ESSIX** *Songs From The Deep* (LP, ltd RSD edition of 875 copies)
2023	**LY 5054 UHD**	**The Return Of Swamp Thing** (DVD/Blu-ray/UHD edition of 1989 film)
2023	**0069450582**	**SOPHIE B HAWKINS** *Free Myself* (CD/LP, fourth album the singer/songwriter has made with Lightyear)

Vintage Vinyl

A regular look at record shops from the past

No 8: Hurley's Record and Toy Shop, Pontypridd, Glamorgan



At 10 Taff Street in the heart of Pontypridd, opposite the landmark Drinking Fountain (now a Grade II listed building), this family-run shop specialising in toys and records was well established by the time I entered my first year at grammar school and became aware of the wonders therein. The two departments were spread over one floor. The front of the shop sold toys and in the music section at the rear were musical instruments, sheet music – and a vast array of albums taking up three walls of racks/bins. There wasn't a listening booth but there was a turntable and the staff were more than happy to play your chosen record before purchase.

I made regular visits to the shop during my lunch break – usually after buying that week's *NME*, *Melody Maker* and *Sounds* – thumbing through the album covers in search of the latest releases and hidden gems. In 1969, having attended the Bath Festival of Blues, I remember pre-ordering *Led Zeppelin II* and the anticipation and excitement of the first time I put it on my turntable. Other early and notable purchases were: Black Sabbath's first album, and having a heated discussion with a mate about the merits of the vocals on the school bus home; *Hot Rats* by Frank Zappa, purchased on the back of hearing Peaches En Regalia on *The Old Grey Whistle Test*; *Concerto For Group And Orchestra* by Deep Purple with the Royal Philharmonic Orchestra, which to this day doesn't get the kudos it deserves; and many others, including *Live At Leeds*, the only Who album I've ever owned.

The shop closed for business in the late 80s and my patronage ended when I left school and went to work in Cardiff, but I will always remember Hurley's as the vital ingredient and, over half a century ago, the starting point of my adventure in music. Thank you, Mark Hurley.

I subsequently sold a number of my albums to finance the purchase of a portable cassette player/recorder – well, this was long before the Walkman era so if you wanted music on the move… I did (illegally) record the albums I sold so I didn't lose out on the music. Though now I wish I hadn't sold them.

Jon Hawkins

If you know of an unsung music venue or defunct record shop, send 300 to 400 words on the subject – with a venue/shop pic or scanned memorabilia – to paul.lester@metropolis.co.uk

MEAT CITY

SILVER'S PEOPLE

I Want A Lovely Lovely Sausage/ Come To Robertson's

(Alexander Silver Promotional ASP 001, 7", UK, 1970s) **£10**

Back in the 70s lots of big-name companies made records to promote their products. And it seems that even the smaller firms had a go, as revealed by this curious 7" single. Robertson's was a small Hertfordshire-based chain of grocery stores and butchers with branches in Watford and Berkhamstead. They released this single praising the humble sausage, and not just any sausage but their award-winning prize banger. A case perhaps of get it on, banger gong (ouch!).

I Want A Lovely Lovely Sausage was credited to Silver's People and research reveals the singer was one David Kaye, not to be confused with Dave Kaye, the Joe Meek-produced Elvis soundalike who released a few singles in the 60s. Now if they'd got him to croon about chipolatas, it would have been worth hearing! As it is, the song is a so-bad-it's-good, meat-friendly take on I've Got A Lovely Bunch Of Coconuts with an equally suggestive title. Like Victoria Wood meets John Shuttleworth, the song is sung in a knowingly inept style. Against the simple, happy-go-lucky backing, Dave's wonderfully geeky, nasally voice intones: "I want a lovely, lovely sausage/I only want the ones, that come from Robertson's/I want a lovely, lovely sausage." Every copy of the record (and there weren't many) seems pressed slightly off-centre so the guitar sounds out of tune, adding to the magical madness. It's hoped poor Dave wasn't forced to dress up as a giant banger when he sang this dire ditty, though anything's possible.

But after the sizzling sausage silliness, save room for the B-side, an equally terrible tribute to Roberton's stores which, it seems, could supply all your weekly food needs (not just sausages). In a slightly different nerdy voice, Kaye sings: "Welcome to the shop, we will serve you well/Have a look around, everything you see is for sale." Well, perhaps not everything: you weren't allowed to buy the counter and fittings or the staff who are namechecked in the lyrics. It continues with the syllable-heavy chorus: "For qual-i-ty, come to Robertson's/And suit-a-bility, come to Robertson's/And when you dine, don't forget the wine..." But in Kaye's dodgy dialect it sounds like he's saying "when you die" which, while not the right message, was perhaps a good option after experiencing this painful paean.

Both songs were written by one Alexander Silver who also owned the record label. He was responsible for at least two other records including a self-congratulatory promotion piece called Sing An Alexander Silver Song. Amazingly, the obscure sausage song has somehow generated a cover version – with additional lyrics – by a singer called Rasputin X, which can be heard on SoundCloud. He comes from East Europe, where Robertson's best bangers are somehow still popular!

It's not easy to find a copy of this lovely, lovely record, a private pressing that maybe should have remained private. But if you do, you can enjoy your own hi-fi fry-up. Make a sausage sarnie and sing along to what is without doubt the World's Wurst Record.

David Noades

HELP ME!

BLESSED END

Movin' On

(The New Sound J 248, LP, US, 1971) **£300**

I am one of the possibly-very-few people who love accidental skips that create loops on records. For two reasons, actually. The first, quite mundane one, is financial. Records that are generally outside the scope of my annual income can be obtained at a small fraction of their original, often inflated price when one or more skips have been identified and listed by an honest seller.

The second reason is far more important: there is poetry in skipping records! My favourite example of such a unique treasure is on *Movin' On*, the debut and only album of soft-rockers Blessed End. In 1971 the band, still in high school and consisting of Doug Teti, Jim Shugarts, Ken Carson, Steve Quinzi and Mike Petrylak, entered The New Sound studios in Springfield, Pennsylvania, to record an album that would bomb spectacularly. Consisting of 10 original songs, written by guitarist Shugarts and organist Quinzi, *Movin' On* was released that same year via the studio's The New Sound label. It is the sole release, both of the band and the label, despite the liner notes' optimistic declaration: "Listen to this album, and you'll see why this is only the beginning."

Evoking the feeling of a roadhouse version of The Doors, primarily due to the wispy organ and Teti's upfront-mixed vocals crooned in a baritone not unlike Morrison's, the album, issued in a pressing run of 1,000, signalled the end of the band, with members leaving and replacement musicians coming and going. The songs are actually not that bad, making *Movin' On*, whose titular advice the band members did follow, a consistently charming, psych-lounge collection that died before it had the chance to grow beyond its humble beginnings. There is, however, a market for these indie rarities and so, nearly two decades later, the album was re-released, and the band briefly reformed to support the reissue.

Now, as much as I enjoy the album, its homemade artwork, lo-fi production and songs, it is the skip on the song Day Before Tomorrow which I most dearly love. In this musical epic, vocalist Teti pleads with the listener to "Help me", which is exactly where the song skips. On first listen, I recall that I was reading Truman Capote's *In Cold Blood*: Teti entered our living room, pleading, "Help me, Help me, Help me" ad infinitum. It was an almost outer-worldly experience. I recorded the skip on my mobile phone, so Teti's agony is now part of mine – I use the skip as an alarm clock. There is something quite wakening about having someone imploring, "Help me, help me, help me..." in your ear in the early morning hours. Luckily, I can turn him off.

Freek Kinkelaar

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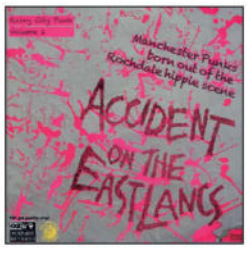

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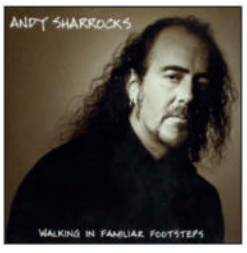

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MOST Wanted

Toy dogs, swimming goggles and fanzines? Paul Rigby feels the child-like excitement of this month's quality collectables

Now includes Whole Love Of Lots

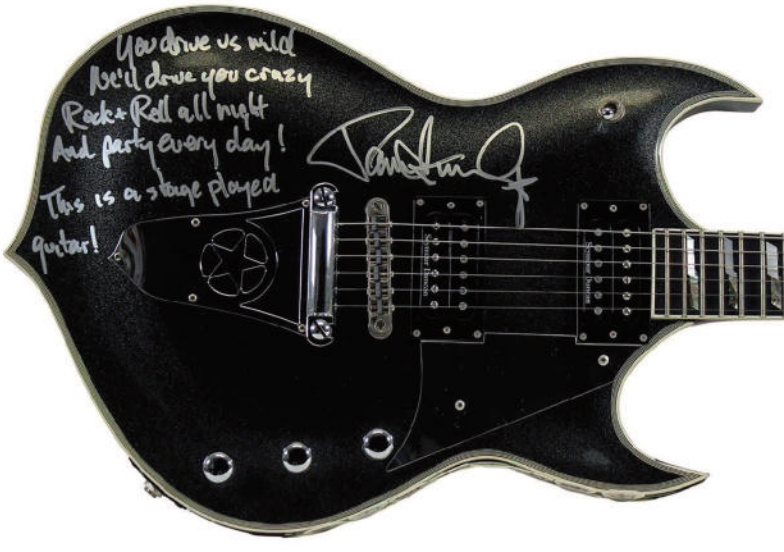
BEYONCÉ Glasses £14,000
Custom-made examples worn at Tottenham Hotspur's stadium on 29 May 2023. The only time fans saw a real performance in that location all season. I'm available for matinees. **Supplied by Omega Auctions**

KURT COBAIN Swimming Goggles $750 est.
A live auction as we went to press and given to Seattle bar owner, 'Mark', as part of a charity clothing donation. The goggles sank without trace, however, until resurfacing for this auction. OK, matinees and public holidays.
Supplied by GWS Auctions

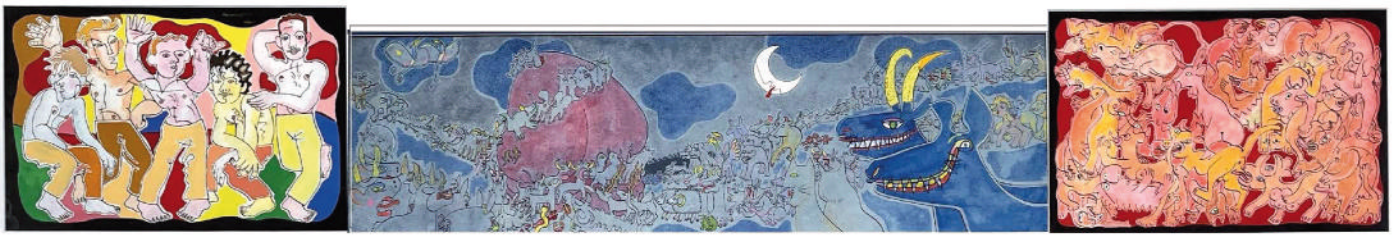
EMINEM Car $15,000 est.
Part of a live auction as we went to press, this 1975 AMC Gremlin was used within the Purple Hills video for the rapper's hip hop collective, D12.
Supplied by GWS Auctions

FRANK ZAPPA Fanzines £595
UK pressed from 1988 with exclusive cover art, running consecutively from the first volume to the last. **Supplied by 991**

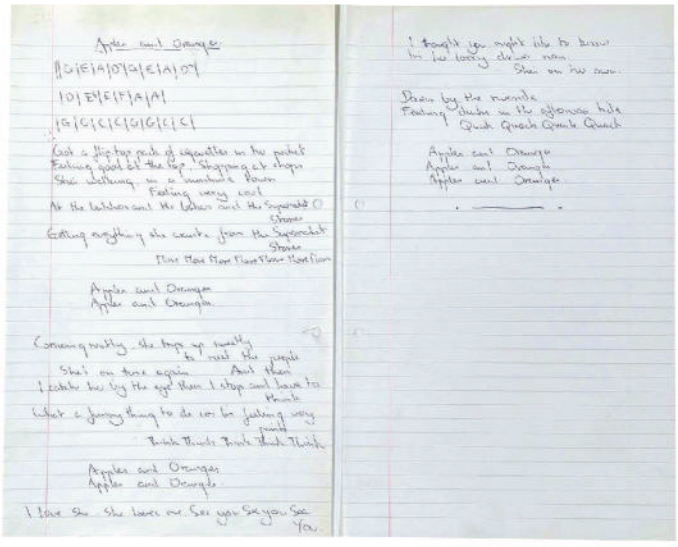
KISS Guitar $33,046-$42,959 est.
Part of a live auction as we went to press. Silverstone Sovereign signed by Paul Stanley. "This is a stage-played guitar!" emphasises Stanley on the guitar body, sounding less like a rock star and more a corporate manager.
Supplied by Mynt



FRANKIE GOES TO HOLLYWOOD Art £17,000
Original art by artist/illustrator Lo Cole used for the cover, inner gatefold and rear sleeve of Frankie Goes To Hollywood's 1984 LP *Welcome To The Pleasuredome.* NB, the rear sleeve art on the LP was censored. Not here! *Record Collector*? The *Oz* of UK music magazines.
Supplied by Omega Auctions



PINK FLOYD Lyrics £15,000
For the song, Apples And Oranges, written by Syd Barrett in 1967 and from the personal collection of manager, Peter Jenner.
Supplied by Omega Auctions



ELO Standee £145
From 1975, a United Artists shop standee promoting *Face The Music* plus a back-catalogue, while you have your hand in your pocket. **Supplied by MEM**

THE BLIZZARDS *I'm Your Guy* (Fontana 885424 TY) £330
Pressed in Germany during 1966, this garage/beat outing arrives with a laminated sleeve. **Supplied by Industrial Silence**

ELVIS PRESLEY Toy $1,100 est.
Part of a live auction as we went to press. Yes, this is a 'hound dog'. Signed by Elvis, it was present at a 1960 Christmas press conference as the hip-heavy singer was returning from the Army.
Supplied by GWS Auctions

THE SUPREMES When The Lovelight Starts Shining Through His Eyes (Globe JET 1379) £2,500
Japanese 7" single featuring Standing At The Crossroads Of Love on the B-side. Manufactured by Victor Company of Japan. **Supplied by 991**

THE VELVET UNDERGROUND White Light/White Heat (Verve VK 10560) £1,495
A 1967 US stock copy 7" vinyl single. Backed with Here She Comes Now. Note the small drill hole. Stock copies for this one are rarer than promos. **Supplied by 991**

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Send your Most Wanted suggestions to paulrigby@theaudiophileman.com

WHOLE LOVE OF LOTS

This month's big scorers online

SEX PISTOLS Anarchy in the UK (Abbey Road no cat no) £7,100
One-sided acetate 7" disc from 1976. (eBay item number: 285392824977) **Supplied by eBay**

GUIDED BY VOICES *Propeller* (Rockathon no cat no) $6,200
Signed and sealed 1992 vinyl, numbered 3 out of a limited 500. **Supplied by Popsike**

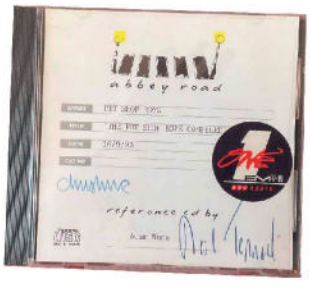
BERNIE WILLIAMS Ever Again (Bell B 768) £3,900
Soul 7" outing from 1969 with Next To You on the flip. (eBay item number: 125842698870) **Supplied by eBay**

MARC BOLAN Jeepster (EMI no cat no) $5,578
Acetate 7" disc but this is a completely different song to the well-known hit single. **Supplied by Popsike**

LED ZEPPELIN *Led Zeppelin* (Atlantic 588171) £3,800
The debut, self-titled album with withdrawn 'turquoise' lettering. (eBay item number: 166263794313) **Supplied by eBay**

GILA *Gila* (BASF 20 21 109 6) $769
Krautrock, 6-track outing from 1971. A commune-based, cosmic space band, heavily into "multimedia" (i.e. music, film, poetry, etc.) **Supplied by Discogs**

PET SHOP BOYS Prize (Abbey Road, no cat no) £2,177
A BBC Radio 1 CD prize from 1993. Signed by the duo. Reportedly, played "4 times". How can you tell? Why not say "once", then? (eBay item number: 285335739496) **Supplied by eBay**



WARPIG *Warpig* (Fonthill F 103) $500
Initially released in 1972, in Canada, this hard rocker was later remastered in London and released with different sleeve art. **Supplied by Discogs**

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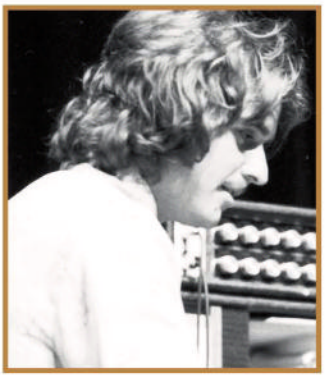
Not Forgotten

Bernie Marsden: one of Britain's finest blues and rock guitarists

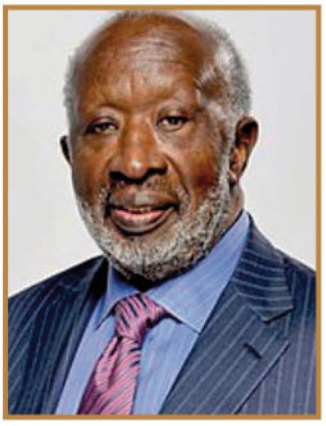
Bernie Marsden, died 24 August, age 72. A founding member of Whitesnake, the Buckingham-born musician was regarded as one of Britain's finest blues and rock guitarists. He began his career with UFO in 1972 before stints in the groups Wild Turkey, Cozy Powell's Hammer, Babe Ruth and the short-lived post-Deep Purple outfit Paice Ashton Lord. Forming Whitesnake in 1978 with David Coverdale, his four-year tenure with the band saw him play on the studio albums *Snakebite* (1978), *Trouble* (1978), *Lovehunter* (1979), *Ready & Willing* (1980) and *Come An' Get It* (1981) and *Saints & Sinners* (1982) while he co-wrote some of their most popular songs including US chart-topper Here I Go Again. Marsden had begun his solo career while with Whitesnake and he continued to release music under his own banner after leaving alongside stints playing in the groups Alaska, MGM and The Moody Marsden Band.

Jimmy Buffett, died 1 September, age 76. The American singer-songwriter was known for a mellifluous, tropical style, most famously rendered on his signature hit, Margaritaville. That track – which reached No 8 and spent 22 weeks on the US singles chart in 1977 – celebrated the laid-back, beach-focused life that he had lived for many years in Florida's Key West. He gained a steadfastly loyal group of fans who named themselves Parrot Heads, and who lapped up similarly themed hits such as Cheeseburger In Paradise, Volcano, and Fins. He turned the wealth he made through music into a business empire, developing multiple chain restaurants and investing in resorts and retirement communities. In 2023, Forbes magazine estimated his personal fortune at $1 billion. Alongside his business success, he continued to release a steady stream of records through the years, his most recent effort being 2020's *Songs You Don't Know By Heart*.



Gary Wright, died 4 September, age 80. Known for the hit songs *Dream Weaver* and *Love Is Alive*, the American musician and composer (above) was also a regular collaborator of George Harrison. A former child actor, he first came to musical prominence as a vocalist/keyboardist in the British rock band Spooky Tooth, playing with them between 1967-70 and contributing songs to albums such as 1969's *Spooky Two*. Invited by George Harrison to join a recording session for *All Things Must Pass*, the pair formed a close friendship, and he would go on to play on all of the ex-Beatle's solo albums during the 70s. Embarking on a solo career, he gained huge success with 1975's double platinum-selling *The Dream Weaver*, a keyboard- and synth-led effort which yielded US No 2 hits with the title track and Love Is Alive.

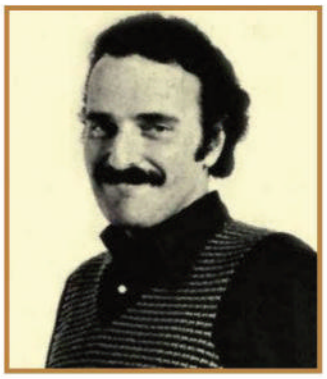
Richard Davis, died 6 September, age 93. The US bassist was known for his versatility, working with jazz greats like Eric Dolphy, Pharoah Sanders, and Louis Armstrong as well as rock, pop and classical titans like Bruce Springsteen, Frank Sinatra, Barbra Streisand, and Igor Stravinsky. His work on Van Morrison's *Astral Weeks* is regarded as playing a key role in its sound. Born in Chicago, a move to New York in the 50s saw him join jazz singer Sarah Vaughan's band for three years. Meeting Eric Dolphy on a subway platform, he branched out into avant-garde jazz, playing on the multi-instrumentalist's groundbreaking 1964 recording *Out To Lunch!* He began releasing his own albums in 1969 with *Muses For Richard Davis* while his work on 1968's *Astral Weeks* made him much coveted as a sideman. Contributions to albums such as Bruce Springsteen's *Greetings From Asbury Park, N.J.* and *Born To Run* and Laura Nyro's *Smile* followed.



Clarence Avant, died 13 August, age 92. The American music executive and film producer's influence far outweighed his fame, his wheeling and dealing earning him the soubriquet "Godfather of Black Music". His early career saw him managing Sarah Vaughan, Jimmy Smith, and Lalo Schifrin. Founding Sussex Records in 1969, he kickstarted the career of Bill Withers, then in the 80s he promoted Michael Jackson's first solo world tour, *Bad*, and established Jimmy Jam and Terry Lewis as a production and songwriting team. In 1993 he was appointed chairman of the board of Motown Records. Advisor to the likes of Jay-Z, Pharrell Williams, Whitney Houston, Lionel Richie and Snoop Dogg, he was once summed up by Quincy Jones thus: "Everyone in this business has been by Clarence's desk, if they're smart."

Photos: (Bernie Marsden) Paul Bergen; (Clarence Avant, Bob Eli, Gary Young) Facebook; (Jerry Moss) A&M Records

Steve Harwell, died 4 September, age 56. The American musician was the former lead vocalist for pop rock band Smash Mouth. Formed in 1994 their debut album, *Fush Yu Mang* (1997), boasted the UK Top 20 hit single Walkin' On The Sun. Their second effort, 1999's *Astro Lounge*, contained their biggest hit, All Star, and their exposure increased yet further with the song's inclusion on the 2001 film *Shrek* alongside their cover of The Monkees' I'm a Believer. Harwell remained with the band until his retirement in 2021.



Jerry Moss, died 16 August, age 88. The American record executive (abovet) co-founded A&M Records with Herb Alpert. Begun in a makeshift office in trumpet player Alpert's garage the label – named after their respective initials – began with acts such as Alpert's own Tijuana Brass, Burt Bacharach, Sergio Mendes, and The Carpenters. Expanding to rock, folk, pop, R&B and beyond the imprint – emboldened by hit albums such as Carole King's *Tapestry* and Peter Frampton's *Frampton Comes Alive!* – became one of the most successful independents, its roster featuring the likes of Cat Stevens, Joe Cocker, Procol Harum, Janet Jackson, Police, Barry White, Soundgarden and Sheryl Crow.

Sakevi Yokoyama, died 24 August, age unknown. The Japanese vocalist was frontman for hardcore punk band G.I.S.M. Formed in Tokyo, their raw mix of punk and metal – with Yokoyama's guttural vocals to the fore – were well showcased on 1983 debut *Detestation*, one of the earliest Japanese hardcore albums. The following year saw their inclusion on the *International P.E.A.C.E. Benefit Compilation* alongside the likes of Dead Kennedys, Crass, and Butthole Surfers. Two more albums, 1987's *Military Affairs Neurotic (M.A.N.)*, and 2001's *SoniCRIME Therapy,* followed.

David LaFlamme, died 6 August, age 82. The American singer and violinist was a co-founder member of San Francisco band It's A Beautiful Day. Formed in 1967, the group were part of the Haight-Ashbury scene, his electric violin adding new layers to the movement's acid rock stylings. Released in 1969, their self-titled debut album included the hit single White Bird, a song written by the violinist and bandmate wife Linda LaFlamme while living penniless in Seattle. Among the group's other albums, *Marrying Maiden* (1970) featured Grateful Dead's Jerry Garcia on two tracks.

Erkin Koray, died 7 August, age 82. Known as 'the father of Turkish rock', the singer and musician was a hugely influential figure in the development of the country's Anatolian and psychedelic music scene. Often employing his own invention, the electronic saz, his recordings blended traditional Turkish melodies with the raw energy of rock. Among his classic, groundbreaking recordings are 1967s *Erkin Koray – 2* and 1974's *Elektronik Türküler*.

Bobby Eli, died 17 August, age 77. The American guitarist (above) was a prolific player within the Philly soul scene, later co-founding legendary disco act MFSB. Joining the Philadelphia International label's Sigma Sound Studios house band as a session guitarist, he contributed to many of producers Gamble & Huff's signature 70s hits such as The O'Jays' Love Train and Back Stabbers, McFadden & Whitehead's Ain't No Stoppin' Us Now, and Harold Melvin & The Blue Notes' The Love I Lost. Alongside assorted other Sigma Sound Studios session musicians, he co-founded the group MFSB who topped the US singles charts charts with TSOP (The Sound of Philadelphia), their theme tune for variety show *Soul Train*, and created the disco classic Love Is The Message. In the mid-70s, MFSB switched to Salsoul Records, becoming the Salsoul Orchestra.

Ron S. Peno, died 11 August, age 68. The Australian singer and songwriter was the frontman and a co-founder member of rock band Died Pretty. Formed in Sydney in 1983, the group, who melded influences from Velvet Underground and Television to psychedelic rock, made a significant impact on the Australian alternative rock scene of the 90s, with fourth album, *Doughboy Hollow* (1991), reaching No 24 in the charts and 1993 follow-up effort *Trace* peaking at No 11.

Bea Van Der Maat, died 27 July, age 62. The Ghent-born musician was the lead singer of Belgian new wave pop band Won Ton Ton. The group enjoyed significant success in Belgium and the Netherlands in the late 80s with their hit single I Lie And I Cheat. Away from music she enjoyed a successful career as a presenter of TV shows such as *Tien Om Te Zien*.

Gary Young, died 17 August, age 70. The US musician and music producer (above) was indie rock band Pavement's first drummer. Enlisted by frontman Stephen Malkmus after he had founded the band in 1989 with guitarist Scott Kannberg, Young played on that year's debut EP, *Slay Tracks (1933-1969)*. He would go on to contribute to two more EP releases and the classic debut album, *Slanted And Enchanted* (1992), before he was fired from the band, reportedly due to alcohol-exacerbated unreliability issues. He went on to release three albums with the band Gary Young's Hospital between 1994 and 2004.

John Kezdy, died 26 August, age 64. The US singer was the frontman for Chicago punk band, The Effigies. The group, who formed in 1980, were considered pioneers of the city's punk/hardcore scene. Kezdy was the only constant member during their initial decade long incarnation. A debut EP, 1981's *Haunted Town*, was followed by the albums, *For Ever Grounded* (1984) *Fly On A Wire* (1985) and *Ink* (1986), before the group split in 1990. Re-formed by Kezdy in 2004, the group released the LP, *Reside*, in 2007.

Jack Sonni, died 30 August, age 68. The US guitarist was briefly a member of Dire Straits, playing on sessions to help complete their phenomenally successful 1985 album *Brothers In Arms*. Continuing as a rhythm guitarist on their supporting world tour, he played at 1985's *Live Aid* fundraiser. Following the group's post-*Brothers In Arms* hiatus, he switched careers, becoming a marketing executive.

Bob Feldman, died 23 August, age 83. The American songwriter and producer was behind some of the biggest US hits of the 60s. Working alongside Jerry Goldstein and Richard Gottehrer, the trio created songs such as My Boyfriend's Back, a chart-topping hit for The Angels in 1963, and Sorrow, a 1966 UK Top 5 hit for The Merseys later covered by David Bowie. Forming the group The Strangeloves, they scored their own hits with I Want Candy, Cara-Lin, and Night Time while, as producers, they contributed to The McCoys' 1965 hit single Hang On Sloopy.

Ray Hildebrand, died 18 August, age 82. The American singer and songwriter was one half of the duo Paul & Paula, best-known for the yearning ballad, Hey Paula. Written by Hildebrand and sung alongside college friend Jill Jackson – the Paula to his Paul – the song topped the US charts for three weeks in 1963. Further hits followed such as Young Lovers (a song co-penned with Jackson), First Quarrel, First Day Back at School, and Something Old, Something New before the singer quit in 1965. He later pursued a successful career in contemporary Christian music.

Charles Gayle, died 7 September, age 84. The US free jazz saxophonist began his career as part of New York's 70s jazz scene. A near-20-year period of homelessness – he would play in the city's streets for change – was followed by a late career flowering in the 90s with albums released on the likes of Knitting Factory, Silkheart, FMP, ESP-Disk' and Black Saint.

Robert Becerra, died date unknown, age 64. The US musician was a founder member and guitarist for LA-based punk/hardcore band The Stains. Formed in 1976, the group, known for their early bridging of hardcore and heavy metal sounds, released a self-titled album in 1983 on Black Flag member Greg Ginn legendary imprint SST.

Others who passed away recently include: **Chris Overland**, founder member and guitarist for British melodic rock band FM; **Tail Dragger Jones**, American Chicago blues singer who released a number of singles and four albums in a career begun in the 60s; **Dave Stein**, American NYHC figure, label boss for Combined Effort Records and Mendit and lawyer for several hardcore bands; **Denis Lepage**, Canadian musician for 80s electro-disco duo, Lime; **Steve Roden**, US visual and sound artist who pioneered the "lowercase" style of music where quiet, often unheard, sounds are amplified to form complex soundscapes; **Tom Pintens**, Belgian multi-instrumentalist, singer and songwriter for Flowers For Breakfast, Moondog Jr., Zita Swoon and Het Zesde Metaal; **Faye Fantarrow**, British singer and songwriter whose 2023-released debut EP, *AWOL,* was produced by Eurythmics' Dave Stewart; **Magoo**, US rapper who was an early collaborator of Timbaland (as Timbaland & Magoo) who also worked with Aaliyah, Pharrell Williams and Missy Elliott; **Biff Rose**, singer-songwriter and American stand-up comedian whose song Fill Your Heart was covered by David Bowie on *Hunky Dory;* **Stevie B-Zet**, German trance pioneer, known for his collaborations with Sven Väth; **Brad Thomson**, founding guitarist for mathcore band The Tony Danza Tapdance Extravaganza.

All obituaries by Paul Bowler unless otherwise stated. With thanks to John Bobo Bollenberg and Spencer Grady.

auteurtoauthor

Luke Haines writes the shuk out of rock'n'roll

The misery of the mini-album

The 80s were a sack of shit, weren't they? Thatcher, the dole, AIDS, Radio 1 Road Shows, Reagan, soap operas, The Style Council, John Lennon getting murdered. *Record Mirror*, vinyl records. All rubbish.

Hold up! Did I just say vinyl? I certainly did, kid. Let me enlighten you as to the plight of the recording artist in the 80s.

I cut my baby teeth in the 80s, a few years before the dawn of the compact disc. The problem with making records in the 80s was that the recording tech got so far ahead of the artistry that any chance of making a good record got lost in the dark new digital forest. I find it difficult to listen to almost anything from that dismal decade. The horrific gated reverb of the snare: you can tell an 80s recording when the snare sounds like an assault rifle and is 500 times louder than anything else on the track. Ditto the kick drum. The vocals that all sound like they've been recorded in ASDA and the horrible trebly bass (clue: the instrument is called a BASS). The Smiths, The Go-Betweens, The Pale Fountains, Bowie... an endless list of great artists ruined by Solid State Logic.

"Most contentious was The Fall's *Slates*. Is it an EP? Is it an album?"

The cream on this crumpet of crap was that the technology far outstripped the capacity of the vinyl grooves to be the carrier of your grand reverb-y folly. In short, you'd get your mastered acetate back from the cutting room, stick it on your turntable, with a predictable sense of dread, and hey presto: your brand-new LP sounded like it had been recorded through a tramp's sock.

Another terrible idea of the 80s was the mini-album! In truth, the mini-album had been around for decades, the most famous exponent of the format being Billy Fury and his 1960 10" *The Sound Of Fury* (send an SAE to Bob Stanley and he will tell you all about it). Most contentious was The Fall's *Slates* (is it an EP? Is it an album? It's an album). My own experience of the mini-album – *D87* by David Westlake – is being reissued, 35 years after it first (just about) saw the light of day. *Westlake* (as it was called back in 1987) was the first solo album by Servants singer-songwriter David Westlake and the first record I ever appeared on. It was to have been the first Servants album but there were no Servants left to serve. I was drafted in to play guitar along with a couple of Triffids (Martyn Casey on bass and Alsy MacDonald on drums). Creation had paid for three days in the studio to record and two days to mix. The brief was to record a mini-album. No one knew why: we could easily have recorded a "proper" album. Despite having wasted a day trying to record a violin player, who label boss Alan McGee – never one for the undersell – assured us "was a master of his instrument" (perhaps, if his instrument was not a violin), we emerged from the studio with time to spare and a six-track mini-album.

The recording industry has long tinkered with formats: the 8-track cartridge (rubbish), the cassingle (rubbish), the flexidisc (cool and rubbish), the mini-disc (really rubbish) and the mp3 (horrific). But the mini-album remains the most unloved and neglected. It's difficult to imagine the 'meeting' that the music industry had when concocting the mini-album: "So we'll have a format that isn't 12 inches but is two inches less, but sometimes it can be 12 inches but it won't have as many tracks as an album. Oh, and you'll have to turn it over after seven minutes. And it won't be much cheaper than an album. And no one will know what it is. Great!"

I'm not sure many mini-albums came out after the advent of the CD; there wasn't much point in limited listening time when the CD could hold 75 minutes of music. And therein lay the hidden beauty of the mini-album – less. No room for outtakes or BBC sessions on the mini-album. No rubbish demos or Giles Martin AI remixes that make everything sound like Radiohead.

I recorded with Steve Albini way back in the hairy mists of time. Steve had a not unreasonable theory that all bands only have one or two truly great songs. He proposed that an album (and probably *our* album) should just have the same track repeated 10 times over two sides of vinyl. Or 20 times over four sides of vinyl. Take your pick.

I did propose a *Record Store Day* mini-album release a few years ago based on Albini's 'theory'. My idea was to have my song Lou Reed Lou Reed repeated six times over two sides of vinyl. The lyric to Lou Reed Lou Reed comprises entirely the title repeated 57 times so the exercise in repetition seemed entirely valid and, as we say in the conceptual business, 'sound'.

Anyway, I'm off to play my old vinyl mini-albums, getting up every five minutes to turn the record over. I may be some time.

Luke Haines tweets @LukeHaines_News

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TALKING HEADS

On the couch with *RC*'s resident shrink, Dr Tim

BRUCE SOORD

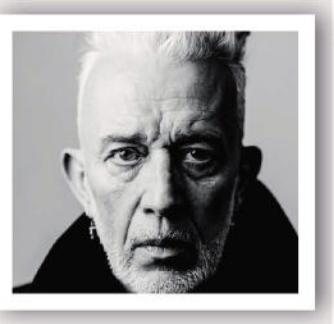
The Pineapple Thief frontman on his hot off the press long-player

What film could your new set soundtrack?
One where you leave it crying like a baby, in a good way.
Is there anything still unissued?
Extreme death metal duo, Dominus, with my mate, Neil. We'd hire 4-tracks and drum machines and spend our weekends riffing, him growling.
What were your favourite record shops when you started out?
London HMV and Tower.
Was anyone in your family a musician?
Grandad played clarinet with a big band on Eastbourne's seafront bandstand.
Have you kept studio notebooks?
I've kept everything. Handy for the recent box, if quite emotionally draining to go through.
What's the oddest circumstance that's inspired a song?
My twin boys were leaving the house for their maths GCSE one morning, and one lost his calculator. Cue parent rant about responsibility. Then I wrote Calculator!
Who's taken music forward in the last decade?
Beck.
Have you ever collected anyone?
As a kid, everything by the Alan Parsons Project.
Of all the people that you've worked with, who taught you the most?
Producer Steve Coe, 2000-08. Every week, a four-hour session taught me about attention to detail and what's important in crafting a sound and a song.
Would you change any of your album artwork, given the chance?
All of those on Cyclops.
Which album, on first listen, is the most startling that you ever heard?
Beck *Sea Change*. Incredible mix, band and strings.
Do you plan a book?
I'd love to do one.
Dying peacefully on your deathbed, what'd you like to hear?
Alan Parsons Project, Dream Within A Dream.

Bruce Soord* Luminescence *CD, LP, blue LP, 2CD/DVDA/book are on Kscope.

LARRY LOVE

Alabama 3 co-founder on the electronic outfit's latest musings



What film could your new set soundtrack?
The Spy Who Came In From The Cold.
Is there anything still unissued?
We've so much unreleased stuff, plus I was in a band at university, The Elephant Men, though I don't think any recordings exist.
With whom would you like to make a split 7"?
War On Drugs.
Who'd you like to produce?
Some local rappers off my estate in Brixton.
Where were you when you first heard one of your songs on vinyl?
At the Prince Albert, Coldharbour Lane, London, 1997: Ain't Goin' To Goa.
What was your favourite record shop when you started out?
Spiller's, Cardiff.
What was your first record?
The Stranglers *Black And White*.
What's the last album that you bought?
Lana Del Rey *Did You Know That There's A Tunnel Under Ocean Blvd*.
What record made you want to go pro?
Snoop Dogg *Doggy Style*.
Was anyone in your family a musician?
My mother played piano at our Mormon Chapel, in the Valleys.
Did you ever write songs 'under the influence'?
Alabama 3's entire catalogue.
Have you kept studio notebooks, or the like?
Usually, the backs of cigarette cartons and crisp packets, which is where I mostly like to write.
What'd you ask your music hero?
Erin Neville. How the fuck do you get such sweet harmonies with your brothers?
What's the oddest place that's inspired a song?
North Korea. It seems a little odd, doesn't it?
Who's taken music forward in the last decade?
Lil Nas X.
What's your most prized music item?
A Motörhead ticket from one of their earliest gigs.

Alabama 3* Cold War Classics 2 *is on Submarine Cat, 27 October.

PAUL ROLAND

Avant-garde songwriter on his latest opus

What film could your new set soundtrack?
Company Of Wolves or *The Draughtman's Contract*.
If you could re-visit any of your albums, what'd you change?
All of them, because I had to use small demo studios, notably for *The Werewolf Of London*.
Is there anything unissued?
Tons. I've half a dozen albums awaiting release, including an MR James-based project and a chamber opera based on Le Fanu's *Carmilla*.
Have you done anything that fans may not know about?
I collaborated with Ralf Jesek on *The Anubis Engine*, yet to be released.
With whom would you like to make a split 7"?
Michael Nyman or Kate Bush.
Who'd you like to produce?
Kate Bush.
Where were you when you first heard one of your songs on vinyl?
In my parent's house – Blades Of Battenburg, on John Peel, March 1980.
What was your favourite record shop when you started out?
Funhouse, Margate – obscure psych.
What was your first record?
Creedence Clearwater Revival *Green River*.
What's the last album that you bought?
The Rammstein catalogue.
What record made you want to go pro?
Tyrannosaurus Rex *Beard Of Stars*.
Have you kept studio notebooks?
No, but I kept tour diaries.
What'd you ask your music hero?
Michael Nyman, about composing and, particularly, recording.
What's the oddest place that's inspired a song?
Putney Bridge. I was walking over it one day in the early 80s and Gabrielle just popped into my head.
What's your most prized music item?
My manager, June Bolan, once gave me Marc's own acetate of the first recording that he made, aged 18. It was a solo acoustic cover of Dion's Gloria (The Road I'm On). Eerily prophetic, as he died in a car driven by his girlfriend, Gloria Jones. I sold it to make *A Cabinet Of Curiosities* in 1987, transforming a precious 'relic' into a creative act.
Who'd you like to cover one of your songs?
Muse – Nosferatu.
If you could segue two of your songs, what'd you choose?
Reanimator, Cthulhu.
Which of your songs is the most personally meaningful?
The Music Of Erich Zann.
Would you change any of your artwork, given the chance?
A Cabinet Of Curiosities required something dark and Victorian.
What backstage incident makes you laugh most?
I approached Ozzy Osbourne after his Wembley Arena show in 1982 and asked for advice: "Stay away from fucking record companies".
Which album, on first listen, is the most startling that you ever heard?
Tyrannosaurus Rex *Unicorn*. A mind-expanding experience.
If you had a record-listening party, what'd you play, and who'd you invite to discuss it?
T. Rex *The Slider*, Tony Visconti.
Do you plan a book?
I have two unpublished novels.
With whom would you most like to record?
Brett Anderson.
What song would you do for a tribute album?
The Velvet Underground, Sunday Morning.
What's your favourite songwriter's best lyric?
Marc Bolan's Chariots Of Silk.
What unfulfilled ambitions do you have?
To see my gothic ballet, *Nosferatu – The Curious Case Of Jonathan Harker*, performed again, and to have my albums released in the US.
Which of your former homes should have a blue plaque?
The seaside bungalow I lived in with my parents in Cliftonville, Kent.
If you drove an ice cream van, what'd it play?
Wagner's Ride Of The Valkyries.

Paul Roland* Wyrd Tales Of An Antiquary *is on Unifaun, 5 October.

credit: (Bruce Soord) Carl Glover (Paul Roland) Dirk Lakomy

NICK BANKS

Pulp drummer returns with his autobiography

Tell us about the book.
It's me blathering on about me.
Is there anything still unissued?
The first cassette, age 16, with my school punk band, Fatal Noise, at a studio in Rotherham, 1981.
Have you done anything that fans may not know about?
Marianne Faithfull's Sliding Thru Life On Charm. Never received a copy.
Where were you when you first heard one of your songs on vinyl?
Jass' Theme (W.R.) – instrumental noise. Russell Senior sometimes appeared, scraping his violin. Dave Thompson got a one-record deal with Wax Trax but changed it so much that I was reduced to about zero.
What was your first record?
Queen, Bohemian Rhapsody, age 10. Off on the 125 bus, to Woolworths, Rotherham, then played to death on the ITT music system back home.
What's the last album that you bought?
Reverend & The Makers *Heatwave In The Cold North*. We mistakenly bought five copies, as my missus got overexcited buying Revs gig tickets that came with an album.
Have you ever collected anyone?
About 15 years ago, I got given *Now That's What I Call Music*. I thought it'd be a great wheeze to start collecting them, as they're a snapshot of pop. *But*, I decided to collect them in numerical order, so, if you saw *6*, but were looking for *4*, buying *6* was against the rules. Daft or *what*?! Still, I got dragged to car boot sales and junk/charity shops, and it was fun. I got to *12* before realising that eBay had ruined collecting and you could buy them all there. Plus, I rebelled against the family trip to the car boot. I was sick of seeing junk. Anybody want a job lot of *Now That's What I Call Music* albums?
Which of your songs is the most personally meaningful to you?
Babies. It changed Pulp forever, and it got me a wife. One evening, at our railway arch practice room, Jarv[is Cocker] and Russell went out for a smoke. I picked up Jarvis' Hopf guitar and proceeded to noodle, ending up playing two chords. He came back upstairs and asked, "What's them chords?" "Well, one's G, no idea about the other, but I'm doing this with me fingers." About 15 minutes later, Babies was in its finished form. It changed us, as then we could do killer guitar based-pop music. *Separations* had been a bit electro, but this direction was closer to indie. Later, met two girls in a Sheffield pub who were really good at the *Crystal Maze* game machine. We saw them later in the club. One asked me what music I listened to while getting ready? "The Smiths". She talked about some song about a bloke hiding in a wardrobe, spying on his sister. "I wrote that," was my over-confident reply. Why she didn't run a mile from this cocky wanker is anyone's guess. Still together.
What backstage incident makes you laugh most?
We trashed a shipping container dressing room at a festival in Sweden. Steve Mackey spied a bottle of Martini Bianco and launched it against the side. Cue mayhem, much to the non-amusement of our hosts.

> ***"JARVIS CAME UPSTAIRS AND ASKED, 'WHAT'S THOSE CHORDS?'"***

If you had a record-listening party, what'd you play?
Already did – The Slits *Cut*.
Which question do you wish people would stop asking?
Are Pulp doing a new album?
What's your favourite songwriter's best lyric?
Paddy McAloon: "Life's not complete 'til your heart's skipped a... beat."
Dying peacefully on your deathbed, what'd you like to hear?
Tom Waits' Kentucky Avenue.

Nick Banks* So It Started There *is out via Omnibus.

INGER LORRE

The Nymphs frontwoman returns with solo punk platter

What was your first record?
Queen *A Night At The Opera*.
Is there anything still unissued?
I got together with local teens in New Jersey, and Glenn Danzig from The Misfits lived close by. We harassed him to see us. He said that he didn't listen to music with female singers and laughed at me. I was really crushed, but a local kid had a Tascam recorder and we made demos for $100 and sent four songs to Glenn. Shockingly, he called back and said it was good. We went on to do a demo with him, and my drummer still has that.
Where were you when you first heard one of your songs on vinyl?
Going to a Jane's Addiction show in Los Angeles with KROQ radio on. They played Sad & Damned. We started screaming and had to pull over because Alex was swerving the car all over the place.
What was your favourite record shop when you started out?
Bleecker Bob's, New York.
What's the last album that you bought?
Tame Impala's studio albums. I'd love to work with Kevin Parker.
What record made you want to go pro?
Patti Smith, Privilege Set Me Free. Having been thrown out of four schools, I was at a boarding school, and I listened to it every night on headphones.
What'd you ask your music hero?
I would've asked Patti Smith, but I met her backstage and she was quite mean to me. I was with Jeff Buckley, and I ran out crying. It took me 10 years to be able to listen to her again. I've never spoken to anyone that I admire artistically after that, though I've separated the person from the art.
What's the oddest circumstance that's inspired a song?
Imitating Angels, about my best friend killing herself on Christmas Eve. I started hitting one note on the piano to try to soothe myself, and heard the entire song in my head, like automatic writing.
Who's taken music forward in the last decade?
Kayne West. Ultralight Beam is genius.
Have you ever collected anyone?
Nick Cave, The Birthday Party.
Is there an unusual story surrounding a record that you have?
David Ryder Prangley mentioned me on a Rachel Stamp lyric and that touched my soul. I felt quite isolated then, and he broke through that.
Who'd you like to cover one of your songs?
Harry Styles, 2 Cats.
Of the people you've worked with, who taught you most?
Jeff Buckley. I was depressed, sat on his dirty couch that stank of weed, newly sober, complaining that I needed to change my life. He asked me, "When you're sad and listen to Iggy Pop, does it make you feel better?" It did. He made me realise that my music was helping people.

> ***"I'VE NEVER SHARED THIS BEFORE, ABOUT THE UNSAVOURY PAST OF DRUG ADDICTION"***

What backstage incident makes you cringe most?
I've never shared this, as it's the unsavoury past, when I was in the worst throes of my drug addiction on tour with Peter Murphy. He was so nice, gifting me a velvet top hat, and he suggested we do a song together – Iggy's Funtime. I was in awe, very nervous, and so fucked up on drugs that I couldn't remember one sentence of it. I let down my hero. It was horrible. This is a public apology to Peter Murphy. Drugs are bad.

Inge Lorre* Gloryland *is on Kitten Robot, 6 October.

33⅓ minutes with...

Engelbert Humperdinck

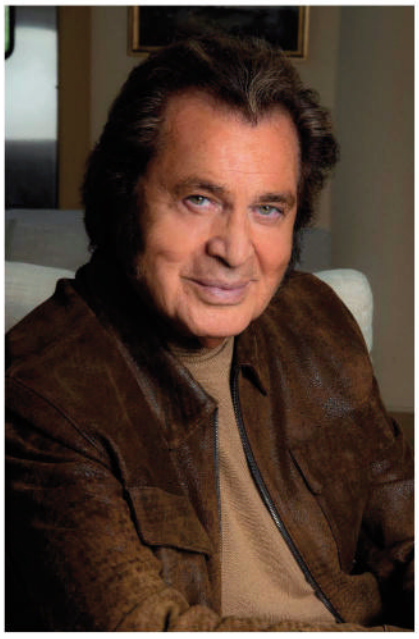
Interview: Paul Davies

Leicester-born Arnold George Dorsey (MBE), aka Engelbert Humperdinck, is famed for his chart-topping songs Release Me (it kept The Beatles Strawberry Fields/ Penny Lane from the No 1 slot and featured a young Jimmy Page on guitar), The Last Waltz, and more... Now he's back with a new album, *All About Love*, on which he has recorded his selection of the greatest love songs.

How did you become a singer?
I was in my teens, and I really didn't know what I was going to do. I wanted to be a musician and I was taking saxophone lessons. I started in a little club in Leicester when I was 17. People were getting up and singing and I thought whatever, so I got up and I sang and, suddenly, people came around me and said, who's your agent? There were auditions for clubs, and I didn't know. So, I decided to change the instrument and put it in my throat instead of in my hands. Singers didn't really come into my life until later. It was Nat King Cole who influenced me the most. He was a ballad singer and that's what I am as well as a rock'n'roll singer. I used to sing rock, but when I first got my name, I was managed by Gordon Mills who also had a stable of singers like Gilbert O'Sullivan, Tom Jones and myself, and he gave us all our names. He was very bright and astute and knew how to handle showbiz people. I owe him thanks for making me who I am today, but he gave me a long name to put up with. The first time I saw that on the marquee in Las Vegas, I couldn't believe it. I was looking out the window at the marquee being put up. And it scared the daylights out of me. I couldn't sleep looking at the letters so large. It was just an amusing and wonderful time in my life.

How did you choose which songs to include on your new album?
The 60s and 70s were wonderful years and the songs that came out were magnificent; as performers we always covered each other. This was no exception to the rule. When my producer wrote down all these songs, we sat down and picked the bones out of them and chose the best ones. That took some time, but these are the results of what came about. I like the title of *All About Love* because my whole life has been about songs that have meaning and storylines attached. They're songs that people can relate to in their own lives. That's what gives them longevity and keeps them popular.

What are your memories of being on a UK package tour with Jimi Hendrix?
His management wanted to introduce him to the UK, so they put him on a bill with a known artist. It was great working with him as he was an incredible character. I remember one day he was wearing one of those army coats and I said, "Jimi, that's a nice coat," and he says, "Do you want it? Try it on." I didn't say it for that reason. I was just admiring it. Then one day my guitarist didn't show up and I said to him, "I don't know what I'm going to do." He said, "Don't worry, man. I'll play for you." So, Jimi played for me on the show. It was my whole show at that time. It was all my songs. But him playing the guitar sounded like three guitars behind me. He was that good. It was just an amazing, wonderful time in my life. Good memories.



"Release Me changed my life. I fell in love with the song as soon as I heard it"

You also met Elvis and he gave you his TCB (Taking Care of Business) pendant. How come?
That was a backstage visit gift to me. It was very lovely. I knew Elvis and we had a great rapport. Normally when you meet a big star like Mr Presley you shake hands but not Elvis, Elvis embraced me. From then on, we were good friends and we talked about music. I said, "I was going to record some of your songs." "Don't worry, man," he replied, "I've recorded some of yours as well." Back in those days, the audiences were wonderful and when you went to a show you can guarantee the performer will mention you and have you stand up for applause. Once, when I went backstage to meet him, the first thing Elvis said to me was if his introduction was OK.

What was it like performing in Las Vegas in its 70s heyday?
Total magic. I tell you because I was there for a whole month, and I did 56 shows, two shows a night, and no days off and always to capacity crowds. It wasn't as busy as it is today and you got a thing called Vegas throat because of the dust and the desert, but that had nothing to do with the throat. It's because you stay up all night and go to see other lounge shows and don't go to bed until three-four o'clock in the morning. Then you get up early and go to the lake and go water-skiing, playing golf or tennis. It was a wonderful life in the early days. And to walk down the strip and see the wonderful names on the marquee: Dean Martin, Frank Sinatra and Sammy Davis Jr. It's just amazing that I lived in that era.

Did you meet many of these stars?
Oh, yes. Dean became a good friend, and I knew Jerry Lewis very well. Sammy Davis Jr. Sammy was a wonderful man and a very kind-hearted guy, too. I went to his birthday party in Lake Tahoe, and I took my late wife. As we walked in, he looked at her wearing a leather jacket and said, "Young lady, I want to see you in my dressing room." So, he takes her into the dressing room, and he opens a cupboard and there are all these leather jackets in a row and Sammy was quite short. He said to her to take her jacket off and let me try this on you. He put this wonderful leather jacket on and said to her, "That's what I want you to wear for my birthday." He was such a kind person. That night, he gave us a gold medallion of the peace sign with a gold chain. He gave my wife one and he gave me one and I still have it to this day.

Do you ever wonder how different your life might have been if Release Me wasn't a chart-topping hit?
Release Me changed my life. I fell in love with the song as soon as I heard it, and I only heard the melody first. I said to Gordon Mills that I'd like to record this song and he said, let's find the lyrics to it. We found that it was recorded by Ray Price, a very fine country artist. Ray always gave me a plug in his show. But what a song it is. It's as fresh today as it was yesterday. I think it's because karaoke has kept it alive – ha-ha. Not forgetting songwriters Barry Mason and Les Reid, those two wonderful people are responsible for so many hits. Unfortunately, they're not with us anymore but I do thank them most sincerely for giving me the material that has played a big part in my life.

All About Love *is on OK! Good Records.*

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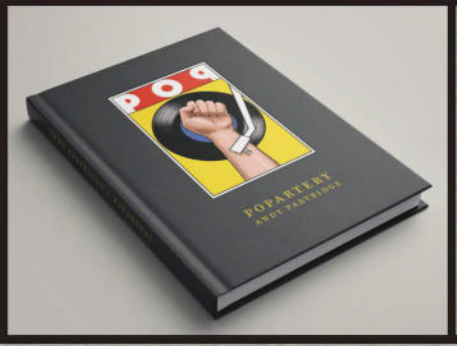

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"IT'S PART PLEASURE AND PART PAIN"

Forty years on from the inspired reworking of an overlooked Motown gem that made him a major solo star, and 45 since his debut chart hit – 1978's Toast, by Streetband – **Paul Young** is taking to the road again to reminisce about the path his life in music has followed. From teenage glam obsessions to being seduced by blues and soul, from the pitfalls of novelty pop to a proud place on one of the most enduring charity records ever, via detours into big band jazz and Tex-Mex. "I'm restless about most things, most of the time," he tells **Terry Staunton**.

Two of the self-penned songs on Paul Young's latest album were first released by other acts, which may seem a surprising reversal of roles to casual observers. However, while it's true the singer initially reached the higher echelons of the singles charts as an "interpretative artist", putting his own spin on established material, he's never been a stranger to songwriting and scored an early big hit with his own Everything Must Change.

Prior to that solo success, his first serious group, Streetband, were arguably cursed from the start, when their decidedly un-serious ode to breakfast, Toast, clawed its way to No 18 in the UK in 1978, saddling them with the hard-to-shift tag of a novelty act. A rethink and change of name spawned the Q-Tips, a nine-piece outfit (including brass section) based on 60s soul bands who, despite disappointing record sales, were a hugely popular live attraction for the next four years.

Going it alone in '83, Young hit paydirt with his third solo single, a radical but radio-friendly overhaul of Marvin Gaye's Wherever I Lay My Hat, taken from the Motown star's 1962 album *That Stubborn Kind Of Fellow*, although Young would only discover it as a kid when it appeared as a single B-side at the end of the decade. It would be his only UK No 1, but he was a regular visitor to the Top 10 for the rest of the 80s and early 90s, also topping the charts in the US with his lush reading of Hall & Oates' Everytime You Go Away.

Let's not forget, either, that little more than a year after the Gaye cover the singer secured a more iconic place in pop history performing the opening couplet on Band Aid's Do They Know It's Christmas?

As the 90s progressed, Young's career remained solid, a dependable live performer if never quite reaching the dizzying heights of his earlier record sales, and working with some of his personal heroes, including another Motown alumnus, Billy Preston. Albums have been less frequent in the 21st century, but 2023 saw the arrival of *Behind The Lens*, released in tandem with a tour under the same banner, a "chat show" and audience Q&A format weaving anecdotes with scaled-back performances of his best-loved songs.

The nostalgia doesn't stop there, as there's also a heavyweight, picture-led autobiography, *Take A Piece Of Me With You*, published in a limited edition of just 2,500 copies. Putting it together necessitated lengthy spells rifling through the contents of countless boxes that have followed him from one address to the next, some unopened for decades.

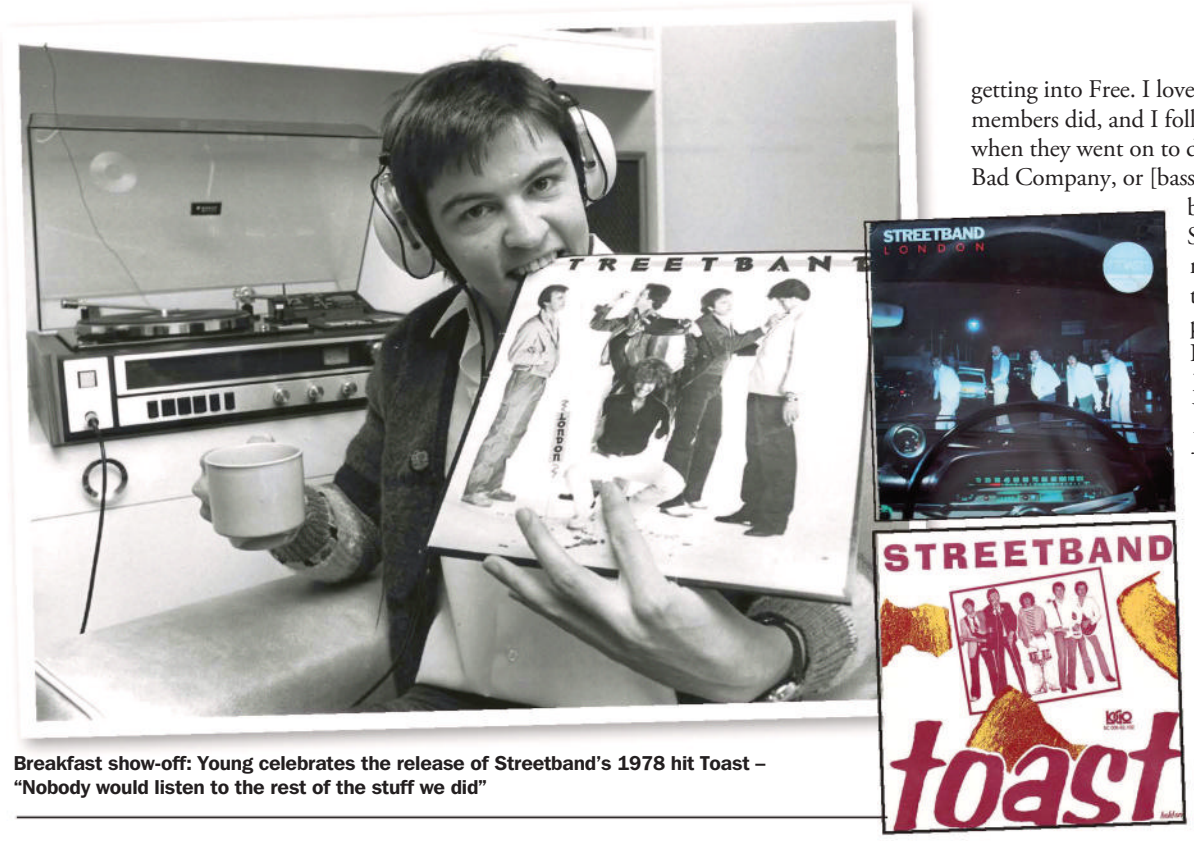
Still, this put him in good stead for the back pages tour and to recollect the highs and lows of his career for *RC*.

Your *Behind The Lens* tour runs well into November. What can punters expect?

It's not a concert tour in the traditional sense, it's more like a chat show with songs. The host is Jamie Moses, who's been my guitarist since about 1992 and has such a good memory for things, so his role is mostly to jog my memory and act as a kind of feed into the facts and figures and anecdotes. At first I think some members of the audience hadn't read the advance publicity properly and it wasn't exactly what they were expecting, but we make it work. There's still songs, but it's not a full-on music show. I do a Q&A with the audience as well, and we make a point of never doctoring the questions, so anything could come up. Makes it interesting.

Photo: Getty

From Q-Tips to the top: Young is rebranded in 1983 before the release of Wherever I Lay My Hat



Breakfast show-off: Young celebrates the release of Streetband's 1978 hit Toast – "Nobody would listen to the rest of the stuff we did"

What about the book that's been published in tandem with the tour, *Take A Piece Of Me With You*?
All these things – the tour and the book – are part pleasure and part pain. I had to go through my attic for mementoes, memorabilia and what have you, and I've recently moved house, so stuff is all over the place! I was in the loft earlier today going through more boxes. I'm not a great collector, but I do hoard – that's an important distinction, I think. I know I've got a lot of stuff, but I don't know where half of it is. The original idea was to write the book from an onlooker's perspective, but it didn't really work, so I had to go back and rewrite about 80 per cent of it. The nice part of writing it was meeting up with old friends, like my former manager Ged Doherty, to double-check things happened how I remembered them. It's quite strange how memories can differ, though.

For instance, when I did *Live Aid*, I was in the middle of an American tour with Everytime You Go Away doing well and we wanted to milk it for all it was worth. I wanted to play the Philadelphia show rather than Wembley, but [promoter] Harvey Goldsmith said that was a no-go. What I'd forgotten was Ged's subsequent negotiations; because we had to fly the whole band and crew back to London just for one 20-minute spot, he did a deal that I'd be onstage at Wembley at exactly the moment America, as a whole, switched on to the coverage. That's what helped propel the single to No 1 over there. It was already going up the charts at a good pace, but the timing of my *Live Aid* slot gave it the extra push.

What music did you listen to growing up? What was your first gig?
I had some piano lessons when I was about eight which gave me a little bit of knowledge, and I had guitar tuition in the final year of junior school, but at that age I was mostly listening to anything in the charts and on the radio. I started going to a nightclub in Harpenden when I was about 14, a train ride away from where I lived in Luton, and they'd play stuff like Blodwyn Pig, Jethro Tull, the Edgar Broughton Band, but no live bands. It was called the Plumber's Loft, a well-known hippie haunt. I didn't really go further afield until after I passed my driving test, and the only band of any note that came to Luton was Slade at the technical college, around the time they were No 1 with Coz I Luv You. I remember the DJ beforehand playing Black Juju by Alice Cooper, so I really got into the *Love It To Death* album; probably my first real obsession.

Surprising choices, considering the music you went on to make. When did you realise you had such a good soul voice? Were there singers you wanted to emulate?
Well, it was Slade and Alice Cooper when I was 14, but by the time I turned 16 I was getting into Free. I loved what all four members did, and I followed their careers when they went on to different things like Bad Company, or [bassist] Andy Fraser's band with Chris Spedding, Sharks. I'd read all the interviews they did in the music press where [singer] Paul Rodgers said he listened to people like Wilson Pickett and Joe Tex, so I made the pilgrimage to London to check out a shop called Dobells in Charing Cross Road – that was *the* place to go if you wanted to get the best records. I loaded up on Freddie King and Albert King; blues was the first stuff I sang in small local bands. We'd also do things like Bill Withers' Ain't No Sunshine and some Jess Roden stuff: he was the first major influence on my singing.

Your first group to come to national attention was Streetband, who got you onto *Top Of The Pops* performing Toast. How quickly did that become an albatross around your neck? Was it hard to be taken seriously after having a novelty hit?
Yeah, absolutely, nobody would listen to the rest of the stuff we did. I was playing some to my fiancée just the other day and she was surprised by how diverse it was. We really loved bands like the Small Faces and The Who, so that's where we were coming from. Ironically, both of them did novelty songs, things like Lazy Sunday, Boris The Spider and I'm A Boy, but they got away with it and still had a career afterwards!

True, but both of those bands were already well established when they made "comedy" records. The problem for Streetband was that Toast was most people's introduction to you, and first impressions stick.
Yeah, I know, and that's why we begged the label not to put it out. It was actually a B-side, but Kenny Everett played it a few times on his Capital Radio show – he's the one to blame! Logo Records hadn't had a sniff of a hit with anyone and decided to flip the single.

When Streetband cut their losses and rebranded as Q-Tips, was there a blueprint?
Just that we wanted to be a soul band. We added a brass section and turned up for gigs where we'd been booked as Streetband and told everyone, "We're a soul band now!" We did all the standards everyone starts out with, like [Wilson Pickett's] In The Midnight Hour, a couple of Sam & Dave tracks.

"I WAS DISILLUSIONED AND WHEREVER I LAY MY HAT POPPED INTO MY HEAD"

Paying his duets: Young onstage with Q-Tips in 1981, singing Knock On Wood with original performer Eddie Floyd

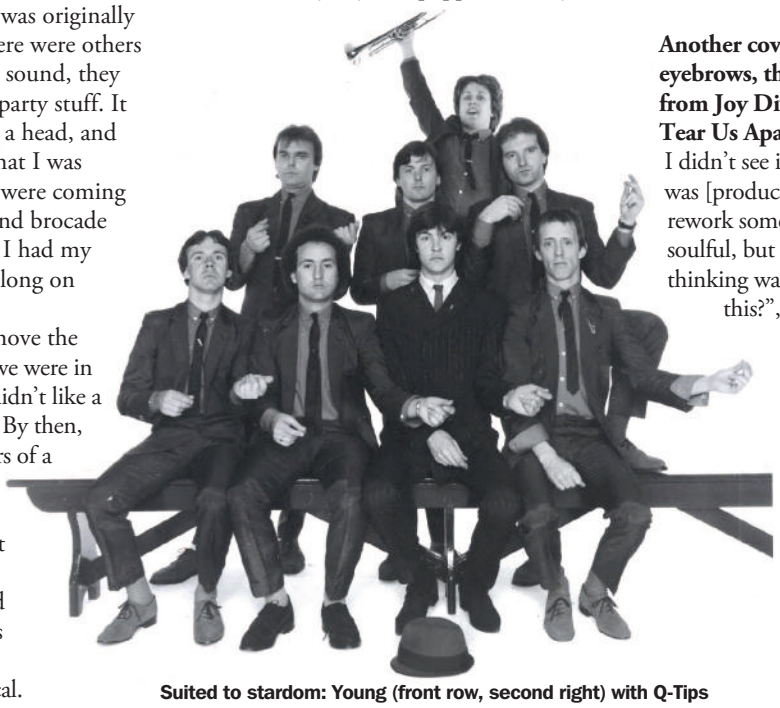
It seemed like you were touring constantly and played just about everyuniversity and college campus in the country.
Yeah, we didn't stop, basically, and certainly entertained thousands of students. We knew it was the best way to make money, and we got really good, really quickly.

What made you decide to go solo? Your close friendship with fellow Q-Tip Ian Kewley [who died in 2020] suggests the two of you might have hatched a plan together, as he remained your musical director.
Well, Ian wasn't in the group when we started, but he came to see us one night – real mouthy northerner that he was – and said, "You can't be a soul band if you haven't got a Hammond organ player." He basically forced his way into the lineup. He sort of mentored me really – he was a bit older, he knew more about the music than me and did a lot of the arrangements. We started writing songs together: Broken Man on my first album [*No Parlez*] was originally written for the Q-Tips, but there were others that didn't really fit the band's sound, they were focused more on cheery, party stuff. It felt like things were coming to a head, and I'd already started changing what I was wearing. The New Romantics were coming in and I liked the frilly shirts and brocade jackets with velvet collars, and I had my hair cut short on one side and long on the other.

Me and Ian were trying to move the band on, musically; I thought we were in danger of stagnating, but they didn't like a lot of the stuff we were writing. By then, I'd had about three or four offers of a solo deal, but I'm not a very forceful guy, I tend to do things slowly. I thought about it for quite a while, and even considered doing both, like Rod Stewart making his own records while still in the Faces. But ultimately it didn't seem practical.

Your solo career skyrocketed with Wherever I Lay My Hat. What made you choose one of Marvin Gaye's comparatively less well-known songs, and how did such an inspired arrangement come about?
I'd loved it since I was a teenager, when I first heard it on a B-side [of Too Busy Thinking 'Bout My Baby] – I used to bunk off school and go round my friend's house and play his sister's Motown stuff. Fast-forward 10 years and I was writing songs but also looking for songs I could put my own stamp on. I wasn't getting much joy going round publishing houses and them playing me very current stuff that had been a hit in America, which was common practice for the likes of Dusty and Cilla in the 60s. But the music world had changed by the 80s and there was less chance of finding unknown gems. I remember one of the things I was offered was Pat Benatar's Hit Me With Your Best Shot, and it was so *not* the type of material I wanted.

It was when I was feeling disillusioned that Wherever I Lay My Hat popped into my head again, so I did a trawl round the record shops until I found copy. The first thing we decided to do was slow it right down, because Marvin's version's a bit too jolly, there's no sense of remorse. I wanted to interpret it as the guy knows he's been a little bit loose but was now realising it's not the life to live. We did try it with a big drum intro, like a Phil Spector thing, but it sounded too upbeat, and we wanted something more languid. We got that from Pino Palladino's intro on the bass, that's where the tone of the entire song was cemented.

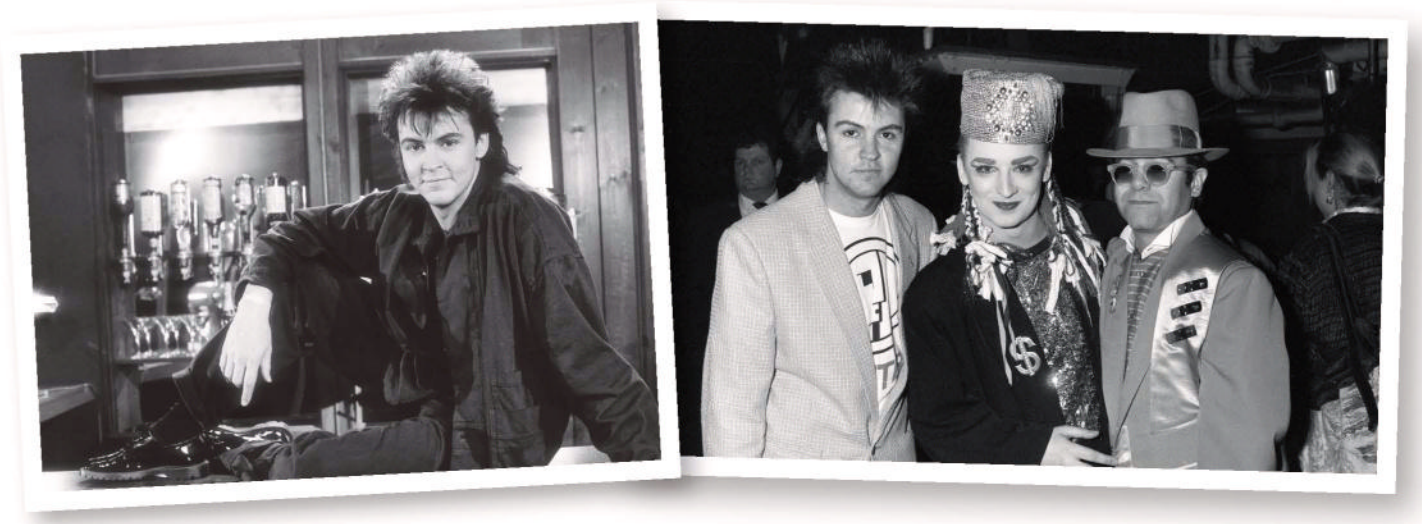


Suited to stardom: Young (front row, second right) with Q-Tips

Shortly after Ian died, you paid tribute to him on your Facebook page, recalling the two of you sitting in Soho Square, London, the day the label told you Whenever I Lay My Hat was going to be No 1. He said: "This is it, isn't it? After 10 years of grafting I can finally afford to support my family."
That's right, and although it was my name on the record it was a shared triumph. It was lovely to be able to look at each other and look at what we'd done. His wife had always been right behind him, they had two lovely kids and were living in a smallish flat just waiting for a break. He'd been around the business a lot longer and may have been tempted to think it was never gonna happen. So, to have him by my side when it all came good was really emotional. That song was life-changing for both of us.

He deserved to be part of it, because he was the guy who persuaded me to take the solo deal in the first place. We were like brothers. One of my personal favourite memories of him is of a night when the Q-Tips were in some university or other, we were really on fire that night, and halfway through one of my vocal verses he rugby tackled me to the floor from behind, grabbed my face, kissed me and shouted, "I fucking love you!", then ran straight back and carried on playing his Hammond. That was Ian all over.

Another cover on *No Parlez* raised eyebrows, though. Did you expect outrage from Joy Division fans over Love Will Tear Us Apart?
I didn't see it coming, I have to be honest. It was [producer] Laurie Latham's idea to rework something modern and make it soulful, but it didn't end up that way. My thinking was, "How would the Four Tops do this?", and maybe we could give it the same rhythm as Reach Out I'll Be There. We were trying to marry the old and the new, although I didn't sing it in an overly soulful way. The music press were very snooty and I took a lot of flak for it, but there *were* two nice things that happened. John Peel played the Joy Division version and mine back-to-back and said it was "a very interesting reworking of a really good song" – I thanked



"I was very much a teen idol, and the serious press wouldn't touch me": 1984, and the chart-topping new solo star has to make up for being ignored by the inkies by hanging out with Elton John and Boy George, and singing the first line on the best-selling single of all time. Tough gig...

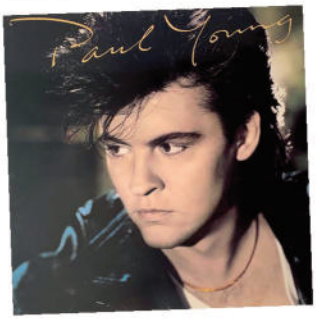
him for that. Further down the line I ran into Peter Hook and he said, "Thanks for doing our song, man, it's great!" Ha-ha!

Did the success of *No Parlez* mean you worked on *The Secret Of Association* with confidence, or was there more pressure?
My thinking was, "I've got an idea and I'm gonna run with it." They say songwriters have a lifetime to get ready for the first album then have nothing when they come to the second, but as an interpretative singer of other people's songs it's not such a worry. I guess it was the same for Rod Stewart or Robert Palmer; you write stuff, but you also have a wealth of stuff you can cover – we're allowed to do that, us interpretative artists! What we did notice was how much we'd moved on from the first album, and *The Secret Of Association* ended up being a lot darker. My manager Ged thought it might be a problem in places like Germany, where I was very much just a teen idol, and the serious press wouldn't touch me.

He suggested we go back to the publishing house tapes of songs we'd passed on and maybe find something that'd lighten the overall album. We added another two tracks, one of which was Everytime You Go Away [written by Daryl Hall and first recorded by Hall & Oates on their 1980 album, *Voices*]. Now, that's a good pop song!

Did you get any feedback from Daryl Hall about your version?
Not feedback as such, but Hall & Oates also put it on a live album [1985's *Live At The Apollo*, with former Temptations David Ruffin and Eddie Kendricks] and he doesn't name me but he introduces it as a song "recently done by an English artist"! A lot of people saw that as some sort of rebuttal, but then again maybe it was just that my name wasn't on the tip of his tongue at that point. He did get up with us at a later gig and sing it with me, though.

Did the success of Everything Must Change from *The Secret Of Association* mean more to you because you wrote it yourself?
Yes, but I'm not sure if "more" is quite the right word. It was certainly nice to know that I had it in me to write a hit a single, and a lot of people have told me it's their favourite song of mine. It doesn't bug me too much one way or the other, to be honest, 'cause it's my own fault that I'm too restless to write a lot of the time. I'm restless about most things, most of the time – I get ants in my pants. I only really started to enjoy it when I found a good writing partner in Drew [Barfield]; I covered one of his on *Secret…* then collaborated with him on several later albums.

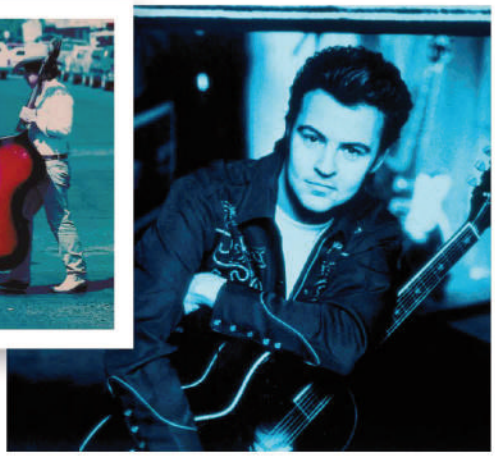


Speaking of later albums, 1993's *The Crossing* has just been reissued, and features some starry guests. What are your memories of making it?
Oh, man. It was great working with Don Was as producer for a start and being able to get hold of so much talent. We had Jeff Porcaro [Toto, A-list sessioneer] on drums, Bonnie Raitt's bass player James "Hutch" Hutchinson, Benmont Tench from Tom Petty's Heartbreakers on organ and Larry Knechtel, who did Bridge Over Troubled Water with Simon & Garfunkel, on piano – and that was just the core band! I also got to meet personal heroes like Tony Joe White and Billy Preston; there are probably people who only know Billy from playing with The Beatles, but I've got more of his solo albums than I have Beatles records to be honest. I used to go round record shops in my teens hunting down his stuff, and there I was in the same room as him.

It wasn't long after *The Crossing*, and a decade or so as a solo artist, that you went back to a group dynamic with Los Pacaminos, largely playing small club dates. What was the thinking there?
I've always listened to a wide variety of music and allow it to seep into my own stuff. It might not be immediately obvious, but if you go back to the title track on *No Parlez*, I was listening to things like King Sunny Ade and a lot of heavy African music like Orchestra Super Mazembe. Now, although it didn't creep into *The Crossing* when I was recording it in Los Angeles, I was getting into a lot of Tex-Mex and having a look round East LA or over the border in Tijuana. The stuff I heard in Mexican record shops was fantastic, real feelgood stuff, so when I got back to London, I wanted to start a band that's gonna make me feel happy most of the time. I'd first heard slight hints of Tex-Mex on Ry Cooder's album *Chicken Skin Music* [1976], and I've always loved his version of the Jim Reeves country song, He'll Have To Go. We'd play that in Los Pacaminos.

Presumably, the Americana motifs of your 1997 eponymous album are a by-product of that time.
Yeah, I'd had Los Pacaminos for four years by that point, so they couldn't help but creep in. I tried to keep 'em out, actually; my first thoughts were keeping the two as separate as possible. But then I ended up doing things like Ry's Across The Borderline, and Los

"I WANTED TO START A BAND THAT'S GONNA MAKE ME FEEL HAPPY MOST OF THE TIME"



"I was getting into a lot of Tex-Mex" (above and right): Young in 1993 around the time of collaboration-packed LP *The Crossing* and, bottom of the page, on the release of his self-titled 1997 album

Pacominos were perfect for the male harmony vocals I was looking for. I couldn't go back to the two cocky girls [The Fabulous Wealthy Tarts] who were a big part of my first couple of albums! I've always tried not to be predictable. When American labels complained that I couldn't be categorised enough for them to plug me at radio stations, I took it as a compliment.

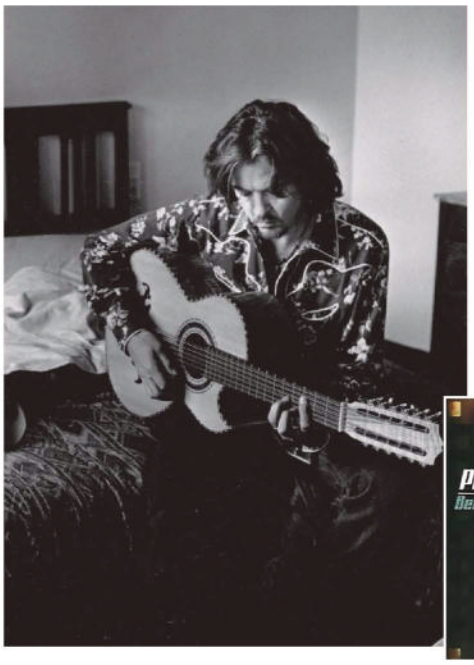
The album releases have been more sporadic recently. Nine years passed before *Rock Swings* and its big band arrangements of songs by the likes of Bowie, Metallica and Eminem, then a full decade until 2016's *Good Thing*, and another quiet period until this year's *Behind The Lens*. Is that because the most lucrative business model these days seems to be live performance?

Well, the new album came about mostly from me cleaning out my cupboards during lockdown. Prior to that I'd had a little spell writing in Nashville and recorded the songs as demos, and a couple of them got picked up – it's nice to know I can write things that other people want! Anyway, most of these songs were lodged with my publishing house, some of them for 20-odd years, so I just went back to the demos and added a bit of strings, sent them to other members of my touring band to add stuff like pedal steel, etc. It started as a patchwork, but my engineer helped me find a ground of drum samples and effects that were available from Abbey Road, and they've given it a more coherent sound. At one point the album was going to be entirely original material, because I wanted to ditch the two covers after finding out The Corrs and Bono had done one [Ryan Adams' When The Stars Go Blue] and Johnny Cash had done the other [Will Oldham's I See A Darkness]. But then I thought, they're still good songs and I bring something of myself to them, so I put 'em back.

But mostly, I just keep doing gigs and biding my time until I think it's a good point to put out a record. I think live work is a lot of artists' vocation and what they enjoy most. It was bred into me in the Q-Tips, because we pretty much never came off the road, and that was where I learned a lot of my stagecraft. Then, in the first few years of my solo career, I literally saw the stage as a playground. The crew would set up the speakers in a way that made it easy for me to climb up and leap over to the balconies or the royal boxes in the posher venues. Who *doesn't* get a kick out of larking around like that?

Is it fair to say that although you take your music seriously, you've never taken *yourself* or the trappings of fame too seriously? The first time we met, in the guest enclosure of a Rolling Stones show at Wembley Stadium in 1990, you said, "I may have to go out and come back in again. I don't think enough people saw me arrive."

Hahaha! Yeah, I do like to focus on the fun, or even funny, side of things. My eldest daughter once said to me, "You have the best job in the world, because you really enjoy what you do, and at the end of it people get up and applaud you." It's not a bad life, is it? RC



Behind The Lens *is on Crosscut Saw Records.* The Crossing *reissue is on 7a Records.* Take A Piece Of Me With You *is available from awaywithmedia.com. Tour details are at paul-young.com.*

Photos: Getty

YOUNG: GIFTED AND BLAGGED

PAUL'S COLLECTABLE COLLABORATIONS

STREETBAND *Mystery*
From *London (Logo LOGO 1012, LP, UK, 1978)* **£3**
The debut album by Young's first band, produced by Blockhead Chaz Jankel, contained the Top 20 novelty hit, Toast. However, tucked away on Side Two is this paean to TV cop shows like *Z-Cars* and *The Sweeney* that features spoken-word interjections from Jankel's more regular partner-in-rhyme, Ian Dury ("It's a fair cop, guv!").

SQUEEZE Black Coffee In Bed
(A&M AMS 8219 DJ, 7" promo, UK, 1982) **£7**
Lyricist Chris Difford first envisioned this minor Squeeze hit as a country song, but writing partner Glenn Tilbrook felt the words more suited a soul arrangement and drafted in Young and Elvis Costello to provide Motown-like backing harmonies. The following year Young would perform the theme song to the Channel 4 sitcom *Father's Day,* also from the pens of Difford & Tilbrook.

CLANNAD & PAUL YOUNG Both Sides Now
(MCA MCT 17571, 12", UK, 1991) **£8**
An ethereal version of the Joni Mitchell classic, recorded for, and parachuted onto, the soundtrack of the body swap comedy *Switch* as an afterthought, when producers felt composer Henry Mancini's instrumental score needed a boost. Young's North American fame resulted in the Irish folk group registering the first, and only, hit single in Canada.

ELTON JOHN & PAUL YOUNG
I'm Your Puppet
(Mercury 2801 755, 12" promo, Brazil, 1994) **£30**
This relatively faithful version of the 1966 soul hit by James & Bobby Purify first surfaced on Elton's collaborative album, *The Duets*, but was only released as a single in South American markets. The pair had sung together before, performing Young's hit Everytime You Go Away at a 1986 Prince's Trust concert, accompanied by George Michael and Eric Clapton.

PAUL YOUNG & ALISON MOYET
That's The Way Love Is
From *Live Aid (Warner Music Vision 2564 61895-2, DVD, UK, 2004)* **£35**
The only place to find this fiery cover of the 1969 Marvin Gaye hit is on the belated DVD release of the iconic 1985 charity concert. One of the show's early highlights, there was talk of the singers (both signed to CBS, now Sony) subsequently recording a studio version for single release, but Young's touring commitments in the US meant plans were ultimately shelved.

PURPLE HAZE

Almost 50 years after Deep Purple's *Burn* was released **Glenn Hughes** is back on the road celebrating the album – the first of three he would make with the band as their new bassist/vocalist – under the banner, *Glenn Hughes Performs Classic Deep Purple Live*. This isn't the first time he's performed such a set, but it is, he says, "an opportune moment to pay respect to these songs." But they, of course, are only the start of a back catalogue well overdue a reappraisal. Deep cover: **John Tucker**

Born in August 1951 in Cannock, Staffordshire, Glenn Hughes first tasted fame as a member of Trapeze, alongside guitarist Mel Galley and drummer Dave Holland. With three albums to their name (*Trapeze*, *Medusa*, and *You Are The Music... We're Just The Band*, released 1970-2), their blend of rock and funk set them aside from many of their contemporaries and they were a big draw in America.

However, when the offer came to take over from Roger Glover in Deep Purple Hughes handed in his notice and played his last gig with Trapeze on 17 June 1973. Galley and Holland decided to recruit new blood and carry on, while in September, Hughes, along with vocalist David Coverdale, was introduced to the media as a member of Deep Purple. Two months later, *Burn* was recorded. But after two further albums, a string of ramshackle UK dates in March 1976 called time on the band.

"*Burn* was a big album for me," explains Hughes, in an exuberant Zoom call from his home in LA in April. "It was the first record I made with Purple, and to go into Deep Purple at 21 years old was a big thing, as I'm sure you can imagine. With David and I coming in, it felt like a new band, and it was important to build the band up again. But rock bands, maybe 90 per cent of them, break up at some point. Only a few, like The Who and the Stones, stay together. With Purple there was a lot going on behind the scenes and it was coming to an end; you could sense it. Personality problems, musical differences...

"As you know, I joined a classic hard rock band and when I came in, the flavour changed somewhat," he adds, conspiratorially, nodding to his funk influences, "and then with Tommy [Bolin – Blackmore's replacement] coming in the band *really* changed, so it was losing its identity and we thought it best to just move on."

"LOOK, YOU KNOW I WASN'T AT MY BEST IN THE LATE 70s, WE ALL KNOW THAT, SO FOR ME IT WAS A DIFFICULT PERIOD"

Hughes kept busy, firstly participating in the *Wizard's Convention* sessions (a project conceived by former Spencer Davis Group member Eddie Hardin), and then re-joining Trapeze. Having worked with them in September 1975 on the sessions for their self-titled fifth album, and with Hughes now a free agent, a Galley/Hughes/Holland reformation tour kicked off on 19 August at the Kiel Auditorium in St Louis. Two new songs appeared in the set, Space High and L.A. Cut Off, both tracks from Hughes' then-recently-completed solo album, *Play Me Out*, which featured both Galley and Holland as principal players. For some Purple fans, for whom *Stormbringer* and *Come Taste the Band* were too funky to comprehend, *Play Me Out* was a step too far Out There.

"No, that's true," Hughes agrees, "but Purple were – and are – a classic hard rock band, whereas Trapeze, which was my baby, were crossing the boundaries from rock to funk to soul to groove, and for me to make *Play Me Out* with Mel and Dave was really a natural progression from Trapeze. Coming out of Purple maybe it looked strange. But it was me going back to my roots, if you will."

Play Me Out was released in the UK in April 1978 and should have been the foundation of a stellar solo career. However, substance misuse had dogged Hughes' latter days in Purple, and the next 15 years boasted a drug-fuelled collection of false starts. Ironically, this period saw Hughes produce some of his finest work, but every project collapsed under the weight of his cocaine addiction. Gary Moore asked him to join G-Force, but drugs scuppered that one when Hughes inadvertently resigned while under the influence.

"Gary, at that time, between '79 and '81, was my closest friend," Hughes says, then pauses and starts again. "Look, you know I wasn't at my best in the late 70s, we all know that, so for me it was a difficult period. I wished things would have been more different. I really did enjoy working with Gary, and I do miss him immensely..."

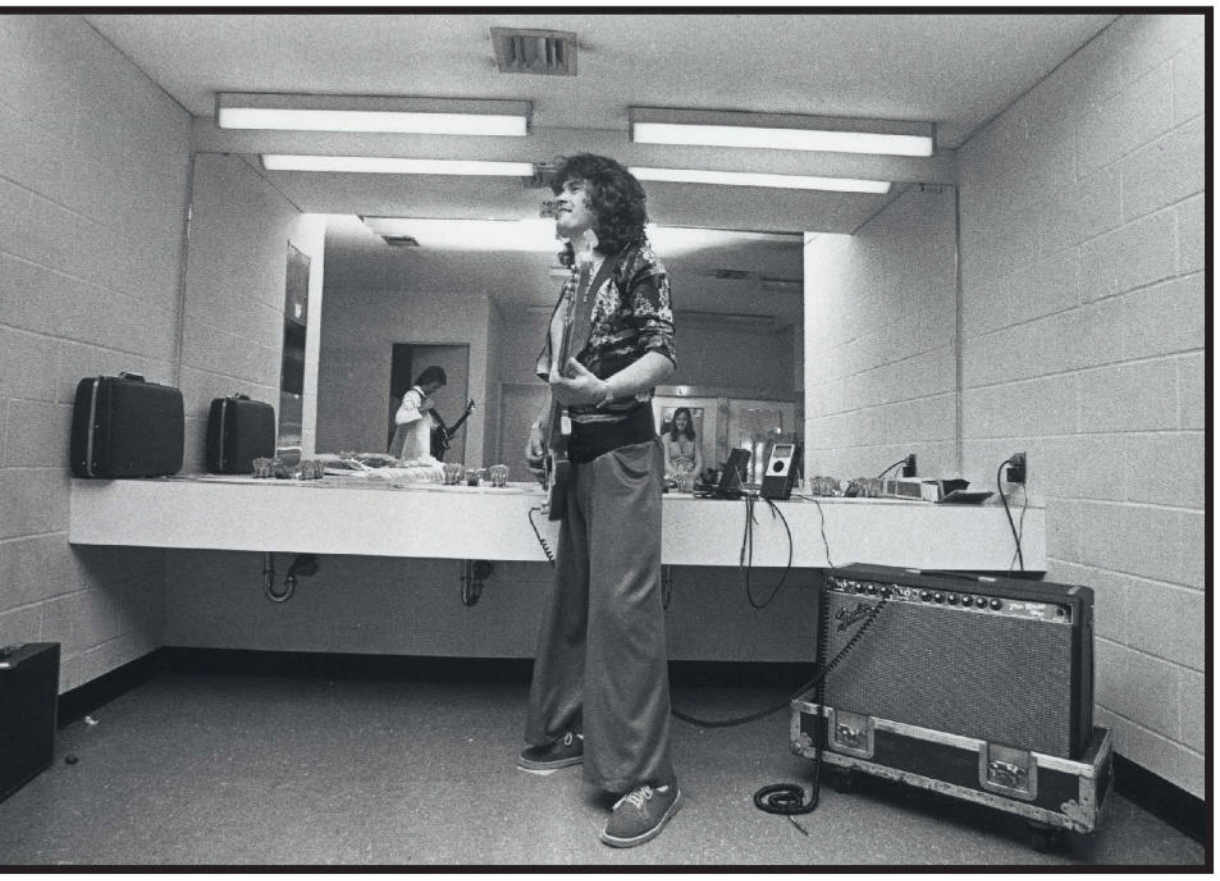
Hughes would hook up with Moore again, contributing bass and vocals to a handful of cuts on the guitarist's September 1985 *Run For Cover* album, but that again failed to create a lasting partnership. "But just so you know," he continues, "the headline is: 'I don't remember the 80s'. And I don't. It's not like I'm embarrassed by it, but let's just say I went down a dark hole back then. Of course, I've been out of that hole for a long time now, and it's made me the man I am today, but I think I did three or four records in the 80s and I don't really remember too much about them."

That's a real shame, because some of them are exceptionally good, starting with 1982's self-titled one-off by Hughes and ex-Pat Travers guitarist Pat Thrall: a diverse hard rock record and a truly exceptional album. "You know something? It is!" he agrees. "It took nearly nine months to make, and it was a big album for us." But unfortunately, it was released on a minor imprint of Epic Records – Boulevard – in the States and didn't receive the promotion it deserved. And with both musicians struggling with drugs, a handful of demos is as far as a second album ever got.

Next came June 1985's *Phenomena*, a concept by Mel Galley and his brother Tom. "I did that for one reason only, and that was to work again with my dear friend Mel Galley. When Mel called and asked if I'd be interested, even before I'd heard anything I said yes." Interestingly, one of the album's strongest songs, Still The Night, was one of the few cuts demoed for what would have been the second Hughes/Thrall album.

The biggest surprise of all, though, came when Hughes was unveiled as the new frontman for Black Sabbath. Working on his first solo album *Seventh Star*, Tony Iommi called Hughes. "I went down, and we wrote No Stranger To Love and In For The Kill that first day, and I sang those songs the next day, and then the day after that he said, 'Can you come back tomorrow and do two more?' The album was supposed to be sung by myself, Ronnie [James Dio] and Rob Halford, but I guess we were on a roll, so we finished it ourselves." However, to maximise sales, the billing was

Talent to burn: Hughes (top right) with Purple in 1974



Guess Hughes (clockwise from above): Glenn tunes up backstage in 1976 after rejoining Trapeze in 1976 – "it was me going back to my roots"; on the right of the picture with the ill-fated Hughes/Thrall in 1982 – "it was a big album for us"; with Black Country Communion in 2017 (l-r) – Joe Bonamassa, Hughes, Jason Bonham, Derek Sherinian; Hughes takes the frontman role in The Dead Daisies in 2019

changed and in January 1986 it appeared under the name Black Sabbath Featuring Tony Iommi. An ersatz Sabbath then hit the road, although Hughes – bloated, bearded and barely recognisable – lasted just a handful of dates before being sacked.

But if the 80s were a bit of a write-off for Hughes, the 90s saw a reawakening which has sustained him to this day. In 1991 he was asked to participate in the various artists' *L.A. Blues Authority* album, contributing vocals to Messin' With The Kid. He also sang on John Norum's second solo album, *Face The Truth*, released in April 1992 (recycling Still The Night again), and on The KLF's America: What Time Is Love. "When I was on the boat doing the video for The KLF I was half-joking to myself, 'You know, I'd better get sober here because things are starting to look interesting.' The KLF was a reason for me to take a look at myself, to go inward, and realise that I was having problems with, well, everything. I needed to change my life, inwardly, so I did. I'd been sober a year in 1992, and they just called me up about the [second] *L.A. Blues Authority* album. If somebody called me up to make a rock album, or a soul album, or a pop album, I would have said yes because I really wanted to get back into the business."

Blues – L.A. Blues Authority Volume II featured Hughes as lead vocalist throughout (as well as playing bass on five cuts), and in the booklet notes he wrote: "This record is just the first of many new Glenn Hughes albums to come. It's good to be back, one day at a time."

Hughes' second solo album proper, *From Now On...*, appeared in 1994, and started a run of 11 solo studio releases which has carried him through – albeit with a handful of tangents – to 2016's *Resonate*, each album different to the last and indicating that he was more than happy to display his rock or funk or pop sensibilities depending on how the mood took him at the time.

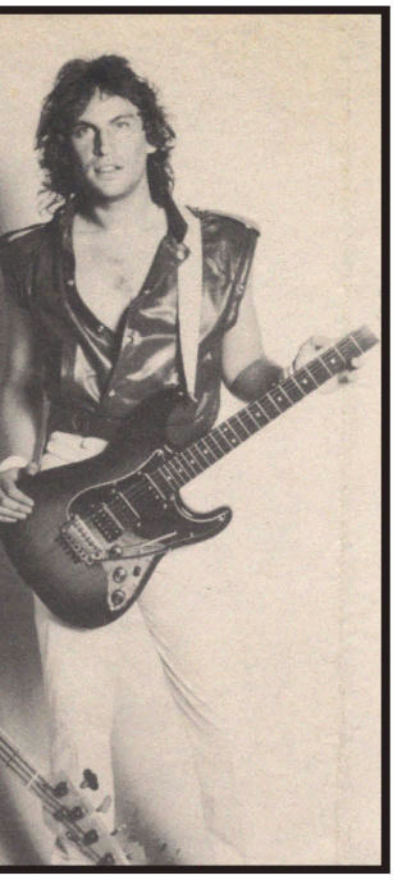
The track From Now On... itself is "the key point of that album. It's about coming back and having faith, love and hope, and, you know, this newly sober guy, finding his soul again. That's where I was in '93." Despite it being what he calls a "pop/rock" album, some versions of the CD featured as a bonus track a storming version of Burn, the song which became his set opener when he began to tour once again in 1993.

> "IT'S ABOUT COMING BACK AND HAVING FAITH, LOVE AND HOPE, AND, YOU KNOW, THIS NEWLY SOBER GUY, FINDING HIS SOUL AGAIN. THAT'S WHERE I WAS IN '93."

Fans have their favourites from his solo catalogue, but *Soul Mover*, released in 2005, is probably the most 'Hughes' of them all: encapsulating intricate songwriting and spiritual awareness, it's an album a lot of fans have a soft spot for. "I do, too," he says. "I could list all the albums I've done and they're all different. I never repeat myself. But *Soul Mover* to me is a piece of work. It's an artistic record. And that's another song about me realising that I'm a soul. I'm not a person, I'm a soul. And that's where that album took me – it made me realise that I am not my body, I am not my mind, I am a soul. And that's the path I've been on ever since."

While pursuing his solo career Hughes still found time to lend his talents – 'The Voice Of Rock', as he became known – to various other projects, including working with former Rainbow vocalist Joe Lynn Turner (the Hughes Turner Project) and Italian guitarist Dario Mollo (under the name Voodoo Hill), as well as two more album with Tony Iommi: the self-explanatory *The 1996 Dep Sessions* finally appeared in 2004, and was swiftly followed by Iommi's second solo album, *Fused,* in 2005, which again featured Hughes across the board on bass and vocals and which he describes as "an incredible album."

Hughes also returned to Trapeze for another string of shows. "In '94 I was getting offers to do a solo tour of America and I went to Trapeze's manager and told him that I would love to do, if possible, a Trapeze reunion," he recalls. "The last reunion I'd had with them was 1976 and 18 years later we did



it again and it was absolutely fantastic.

"You know, I've got a headline" – what, another one? – "here for you," he furthers, edging towards confession. "I want people to know that I'm really grateful to have been in Deep Purple but in hindsight I really should never have left Trapeze. So any chance I ever had to go back and work with Mel and Dave under any capacity was marvellous."

Perhaps the biggest 'tangent' to his solo career came when he formed Black Country Communion with blues guitar legend Joe Bonamassa. "I met Joe at the NAMM show in January 2009," he elucidates. "I knew Joe was an up-and-coming guitar player and found he was familiar with Trapeze, which was fantastic. We had lunch, and then, you know, 'Let's get together and start jamming,' so we got together once a month. At the end of the year Joe was playing the House Of Blues in LA and he asked me to sit in with him, producer Kevin Shirley was in the audience, and that's when Black Country Communion was born.

"For me," he continues, "to be playing with both Black Country Communion and my band is the icing on the cake. My band is led by me, and I have a great band, as you know, but Black Country is a band of four." The line-up is completed by keyboard player Derek Sherinian and drummer Jason Bonham, both of whom are virtuoso players in their own right. "We are all equal, and we're very much led by each other because we've got four strong guys there."

Following 2012's third album, *Afterglow,* the band appeared to have run its course and, after being introduced by Julian Lennon to "a hot new guitarist" called Andrew Watt, Hughes re-appeared in California Breed.

"Andrew sent me some songs and I invited him to come to my studio. He asked if we could record some songs, so I called Jason up and we met at the studio and we started compiling songs which would later become *California Breed*."

Hughes having heart surgery in 2013 slowed things down, but the self-titled album ("a great record," Hughes points out) was finally recorded in Nashville later in the year. But after a pair of shows in May 2014 in New York and LA Bonham decided to leave and was replaced by Joey Castillo. For Hughes "it just wasn't the same. I've known Jason since he was in nappies. I did like working with Andrew, super-talented guy, but I missed Jason, and I missed solo work." In December 2014 Hughes pulled the plug, returning to the spotlight in 2016 with *Resonate*.

"I hadn't made a solo record in years. *Resonate* was the first one since [2008's] *First Underground Nuclear Kitchen*, but I only make records when I want to say something. I don't make records for organisations that want things from me to make money. I just won't do it. I spent three months writing songs, and when I had enough, I flew to Copenhagen where my guitar player, Soren Andersen, has a studio, and we made the album in two weeks. As a result, *Resonate* is a very cohesive, very grounded Glenn album from what I would call the rock side of Glenn. It's not heavy as such, there's no metal in my music as you know, but it's very heavy groove stuff."

After touring *Resonate* through 2016 and the first half of 2017, Hughes embarked on his *Classic Deep Purple Live* tour. "In 2017 I got an offer from an Australian promoter to do the shows in Australia and New Zealand, and that was so successful that I decided that I would continue to do it around the world," he explains. "So, that was 2018 and 2019. After

Photo: (Black Country Communion) Neil Zlozower;

that I stopped it for a while, and then I think all of us in the camp realised a couple of years ago that 2023 was the 50th anniversary of *Burn* [*erm, except it came out in 1974 – chronology Ed*] so I think this is an opportune moment to pay respect to these songs. I'm not sure if anyone else will be playing them in the next couple of years, so if I'm the only guy then I'm very grateful to do it."

Back in early 2017, meanwhile, Black Country Communion had reconvened and recorded *BCCIV*. The number of shows played to promote the album hardly punched a hole in Hughes' touring schedule – live performances by Black Country Communion have been frustratingly limited – yet as his Purple shows were winding up in 2019 Hughes had already signed on to join guitarist David Lowy's revolving door supergroup, The Dead Daisies.

"David and I met in Hollywood in March 2019, behind closed doors, and David asked me what I was doing for the next couple of years, then made me an offer. I had to think about it because I wasn't quite sure what I really wanted to do. But I'd done the Deep Purple touring, the classic songs, for two years, so I decided to put that on hold for a while." The formal announcement of his recruitment was made in September 2019, and in November work began on The Dead Daisies' fifth album, *Holy Ground*. No one needs reminding, though, that in 2020 the world ground to a halt, and *Holy Ground* didn't appear until January 2021. As things returned to normal the band set off on the road, and a second Hughes-fronted release, *Radiance*, appeared in September 2022.

Six months later came the announcement of the *Glenn Hughes Performs Classic Deep Purple Live* dates in support of *Burn*'s golden anniversary, and in May (just after this interview took place) Hughes' departure from The Dead Daisies was announced.

When asked what happens next, his response is honest and forthright. "I'm only going to do stuff that my soul wants me to do," he offers. "I don't do anything for money; I just do things for fun. And I don't have to do anything if I don't want to. But I don't like the word 'retire' – it's something that doesn't sit with me. I'm very fit, I take care of myself, and I want to keep making music. I'm going to be doing the *Burn* touring until the end of 2024, but then after that I don't know."

Meanwhile, Black Country Communion have regrouped for a fifth album, due next January. "Will there be shows? Who knows?" he says, laughing. "I don't want to say there will, I would imagine there will be, but we've been there before, haven't we…? You never know. All I know for now is that I'm flying out to rehearse the *Burn* shows with my band in Copenhagen, and I'm so excited." RC

Glenn Hughes Performs Classic Deep Purple Live – Celebrating The 50th Anniversary Of Burn *from 10-19 October with special guests The Damn Truth. Trapeze's* Don't Stop The Music *and* Midnight Flyers *CD box sets are available now via Cherry Red/Purple Records.*

SEVEN STARS

Top tips from Hughes' post-Purple catalogue

Hughes/Thrall
Hughes/Thrall
(Epic EPC 25052, LP, printed inner, 1982) **£15**

Hooking up with ex-Pat Travers guitarist Pat Thrall was a marriage made in heaven on paper, but both musicians had their 'issues'. Despite that, Hughes and Thrall delivered an exceptionally good record with bruisers like Muscle And Blood, the poppy opener I Got Your Number and a remake of the old Trapeze number Coast To Coast.

Various Artists
Phenomena
(Bronze PM 1, LP, luminous sleeve, booklet, 1985) **£15**

The thought of an 80s concept album may be the stuff of nightmares, but *Phenomena* sounds as good now as it did when it first appeared. Hughes is in great form throughout, seemingly confounding the negative stories in the press about his addiction. Kiss Of Fire became a welcome part of his early 90s live set.

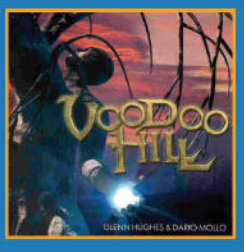
Black Sabbath Featuring Tony Iommi
Seventh Star
(Vertigo VERH 29, LP, printed inner, 1986) **£30**

Originally a Tony Iommi solo album, *Seventh Star* features some of Hughes' most expressive vocals and some exquisite songs. Die-hard Sabbath fans didn't like it, though, and Hughes' inability to cut it onstage reduced what should have been a massive achievement to a sideshow curiosity. A great shame.

Glenn Hughes
Burning Japan Live
(Zero Corporation XRCN 1162, CD, Japan, 1994) **£20**

The edited highlights of two nights in Kawasaki relies heavily on the crowd-pleasing Purple connection (none of the three missing tracks from the performances are from his days with the band) but the CD showcases Hughes' return to the stage in blistering form. Songs from *From Now On…* and *Hughes /Thrall* complete the 15-song ensemble.

Voodoo Hill
Voodoo Hill
(Frontiers FRCD 060, CD, 2000) **£20**



The first of three albums recorded with Italian guitar maestro Dario Mollo is a hard rock treasure chest. The nine Mollo/Hughes compositions are worth the money alone (the opening pair of Sensitive and Disconnected are particularly good), and a faithful but spirited cover of Deep Purple's The Gypsy rounds the running order up to 10.

Glenn Hughes
Soul Mover
(Frontiers FRCD 227, CD, 2005) **£15**

Hughes' solo albums are pretty much all from the top drawer, but the stars certainly aligned for this one. *Soul Mover* is an album of many layers, and Don't Let Me Bleed, She Moves Ghostly and Land Of The Livin' (Wonderland) – almost a Trapeze outtake in itself – captures some of Hughes' most captivating songwriting.

Black Country Communion
Black Country Communion
(Mascot Records M7319-1, 2LP, gatefold, 2010) **£30**

Not a lot separates the four – so far – studio releases by Messrs Bonham, Bonamassa, Hughes and Sherinian, but the quartet's debut had that extra element of anticipation which probably makes it first among equals. The storming opener Black Country, Beggarman, and a revamp of the Trapeze classic Medusa, are just a few of its many highlights.

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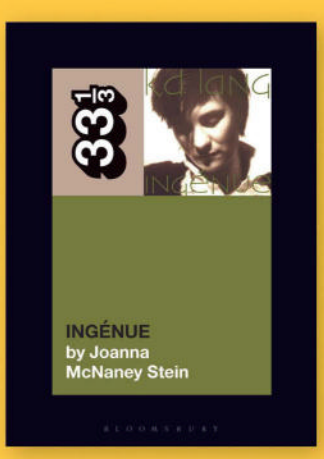

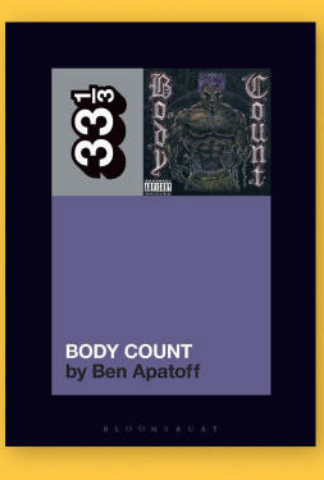

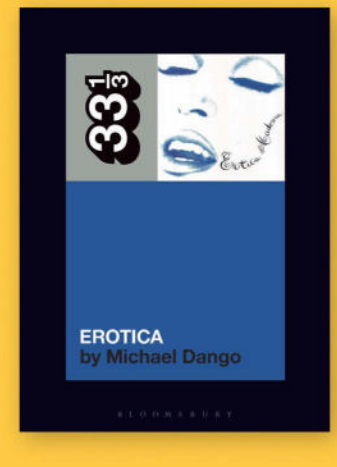

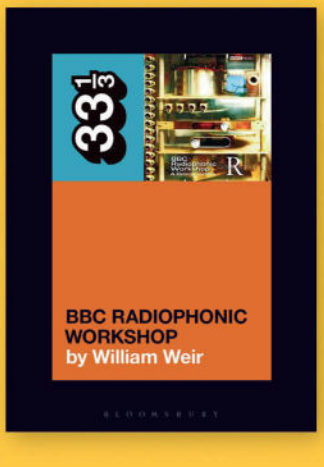

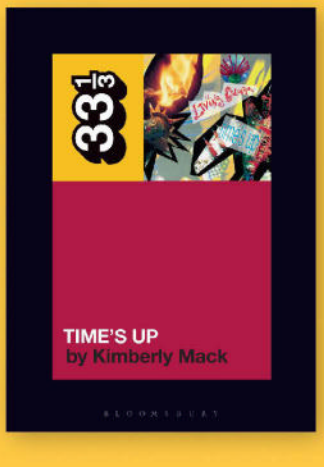

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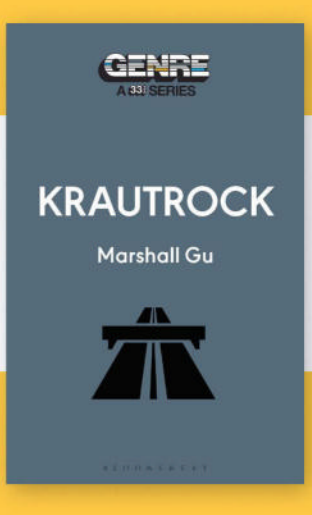

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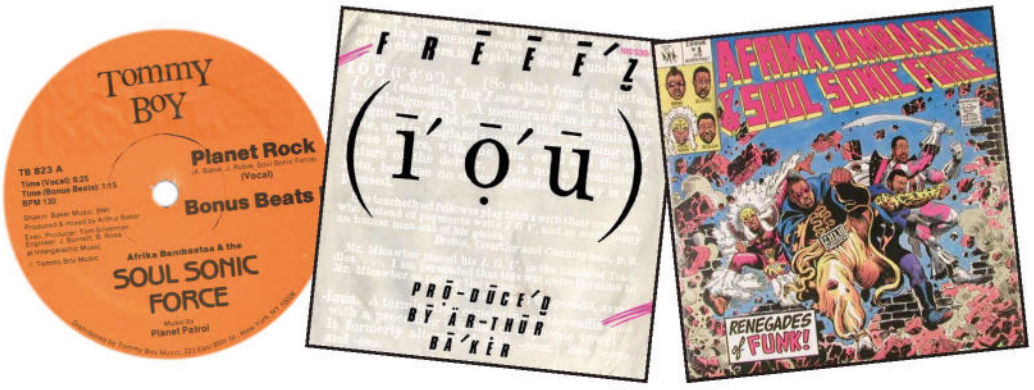
BLOOMSBURY

MASTER BAKER

As punk, disco and electronic pop began to cross-pollinate in the late 70s, DJ and producer **Arthur Baker** saw a way of using technology to break all kinds of new ground. Since playing a key role in shaping the sound of early hip hop and 80s R&B, he has applied his remixing genius to a huge range of artists from New Order to Bob Dylan. "I have no prejudice," he tells **David Stubbs**.



"Having ADHD, if I had dealt with things properly I would have so much more music released," says DJ, producer, remixer and more recently restaurateur Arthur Baker, speaking via Zoom from his London, Old Street apartment. He was diagnosed with the condition as a child, and he explains, "I lost focus on projects, so they never came out. It was the 60s – I got thrown out of school because I couldn't pay attention and focus."

However, needs must when there's a living to be made: "When you're getting paid, and they tell you it needs to be done by a certain date, you do it," he says. "When you're doing stuff on your own, and there's no pay cheque, then it's easier to fall into ADHD. Being a remixer and being paid serious money to do shit was the only reason I ever released anything, trust me!"

Baker's ADHD was fateful in that he never even attempted to learn to play guitar, a prerequisite of joining a rock band, one requiring a level of focus of which he was incapable. Rather, his heroes were the likes of Motown's Norman Whitfield: arrangers, auteurs. That was what he aspired to be. Today, despite his regrets, he is able to look back on a creative career that has seen him work with a vast range of artists, from Bob Dylan and Bruce Springsteen to Afrika Bambaataa and Miles Davis, acclaimed not just as an 80s rap and R&B innovator but as someone who applied the concept of the remix to mainstream rock music.

It's 2023 and he's about to release *Dance Masters 2*, a 4CD collection of his remixes showing the full range of his production and remixing work with artists including Roberta Flack, Pet Shop Boys, Al Jarreau and Carly Simon as well as his own combos such as Arthur Baker & The Backbeat Disciples.

As a kid, growing up in Boston, his tastes were catholic, stretching to rock and soul, from The Beatles and Led Zeppelin to Motown, Stax, Miles Davis – and The Jackson 5.

"In Boston, everything came through live before it hit New York," he says. "Hendrix, The Allman Brothers – most of my friends were either into rock'n'roll or soul music. I was into both. It gave me a really good background in music, as I had no prejudice. My friends would ask me: 'The Jackson Five: Why are you listening to that pop shit?'"

Around 1973, when he was 18, Baker picked up on disco and took up DJing. "I'd put my speakers out on the quadrangle where kids would hang out and deejay to the crowd below," he recalls. "I only had the one turntable." In 1974, he bought his first mixer and a Kitten synthesizer and took an electronic music course "playing with Arps and Moogs, not really knowing what I was doing – also tape recorders." He then moved back to Boston, working in record shops, where he got to hear everything – including, in 1975, Kraftwerk's *Autobahn*, which sowed a seed.

By 1977, Baker was in a position to make records, disco assemblages. He made an album, the material of which was remixed by Tom Moulton and released under Moulton's name as 1979's *T.J.M.* "I was a little ripped off," Baker admits. Despite releasing a number of singles under different monikers, he was seeing no money.

> "Friends asked, Why do you listen to this pop shit?"

"I was established even though I was working in a record warehouse," he says. "I'd tell them about my records, and they'd ask, 'Why aren't you rich?'"

Meeting Tom Silverman, who founded Tommy Boy records in 1982, would prove his breakthrough. Till then, Baker's records had been solid but within the established idiom. Working with Afrika Bambaataa & The Soulsonic Force, he would inaugurate a new mode: electro-funk, in which Kraftwerk would prove foundational. The funky drummer was supplanted by machines. The string sections that graced so many disco records prior to Baker/Bambaataa would mostly become a thing of the past. Electro-funk would be a precursor to hip-hop.

"Yeah, it didn't previously exist," Baker acknowledges. "Planet Rock was the second record to use an 808 – Yellow Magic Orchestra had used one before. It's such a leap from Jazzy Sensation, which used a live band, to Planet Rock, on which we used drum machines instead of musicians."

The leap was initiated by Baker hearing Kraftwerk's Numbers, from their 1981 album *Computer World*, in a record shop. He had already laid down a rendering, a simulation (not a sample), of the title track from Kraftwerk's 1977 album *Trans-Europe Express*, but it was more downbeat. Mashing it up with Numbers - whose twitching, electronic backbeat felt like a funk rhythm beyond human capability – was the masterstroke.

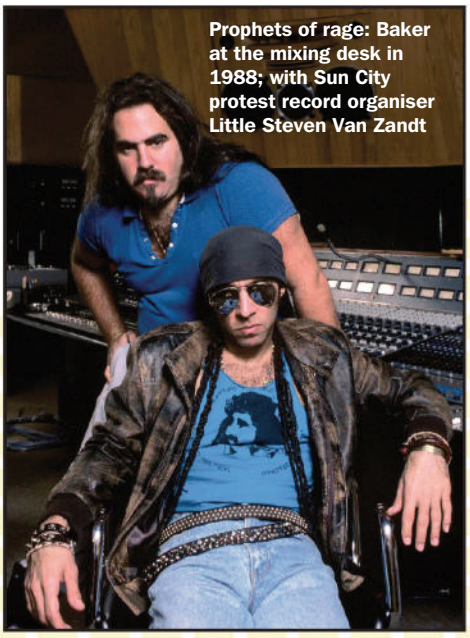
What did he find in common with Bambaataa? What triggered their collaboration?

"I would hear Bambaataa DJ, and he was like me, he'd play anything," he explains. "Jackson Five, Aerosmith's Walk This Way… I worked at Intermedia studio where Aerosmith had worked – I remember going in and making rough mixes of Dream On [from Aerosmith's 1973 debut album]."

Although later they would thoroughly appreciate the honour bestowed on them by this simulation of their music, not just by Baker and Bambaataa, Kraftwerk were initially displeased by what they saw as the appropriation of their work.

"Sure, but they got a good deal," he considers. "Thing is, it was pre-sampling. Sampling was like Rapper's Delight featuring Good Times. It was more of a cover."

Baker, Bambaataa and the Soulsonic Force would record further 12"s, notably Looking For The Perfect Beat



Prophets of rage: Baker at the mixing desk in 1988; with Sun City protest record organiser Little Steven Van Zandt

Photos: Ebet Roberts/Getty; Steve Pyke;

Bob-nobbing: Baker (right) joins (l-r) Martin Scorsese, Lou Reed, Ian Hunter, Judy Collins and Bob Dylan at the launch of the latter's *Biograph* retrospective, New York, November 1985

and Renegades Of Funk, establishing a new language for dance music. Baker, meanwhile, was redefining the role of "producer".

"Those Soulsonic Force records were collaborations," he says. "I wasn't just a producer. I can go through the records and say, that was me that did that, that was him, but at the end of the day I made the final decisions because I'm the producer.

"Also," he adds, "the concepts – Looking For The Perfect Beat – they were mine. They didn't want to do Renegades Of Funk because they thought it was controversial to be a renegade! I told them, Malcolm X was a renegade, Martin Luther King was a renegade."

At the time, the idea of funk going electronic, using machines, horrified many, white critics in particular, as for them it denoted robo-soullessness. Yet the embrace by African-Americans of futurism had been established since the days of Sun Ra – African Americans had little, after all, to be nostalgic about and the present wasn't up to much, either. The future, however…

"If you're speaking from the UK, it was definitely that way. I just directed a doc on the story of Rocker's Revenge, whose Walking On Sunshine I produced, and that record was bigger than Planet Rock in the UK. Tracy Bennett [at London Records] brought it to his A&R staff and got total pushback; they said, 'It's too electronic' – he didn't listen, and it sold 50k in its first week."

In 1983, Baker's crossover reputation was further cemented when he worked with New Order, on the point of reconfiguring themselves electronically, culminating in that year's self-produced Blue Monday, as they emerged from the gothic shadow of Joy Division. Baker set them on the way.

"Michael Shamberg ran Factory New York – he told the guys they should work with me," he explains. "They came over; I was working with Freeez on IOU so I ended up keeping them waiting. We made Confusion and the digital version of Thieves Like Us [1984], which they finished themselves. We didn't know each other when we first worked together but we've been friends ever since, done other things. Later, I did an Electronic record with Barney [Sumner] and Johnny Marr. I really don't like doing album projects – I like collaborating on one-offs or doing remixes. The idea of doing full albums usually bores me. People ask me to do albums with them and I warn them it won't end well, and sure enough it doesn't."

Baker's limited attention span saw him move away from electro-funk and instead make a name for himself as a remixer of rock records, another inaugural and unlikely act. But did the initiative for this come from himself or the industry?

"It was definitely the industry," he states. "It was a marketing tool. But there had been Doobie Brothers remixes in the 70s, for example – the difference was in the 70s you didn't mess with the track too much. You'd add maybe a break, some percussion… my remixes were different. I did a Cyndi Lauper remix and Bruce Springsteen heard it, he thought it sounded like fun, let's try that out. On Dancing In The Dark, I added a lot of production; I'd call it re-production… I added background singers, glockenspiel – more the Phil Spector-like sound. He sat with me in the studio, he liked what was going on, he approved it – and it was the biggest selling 12" that year. Bruce talked about it in *Rolling Stone*, he gave me such great props."

It was his 1987 extended house remix of Fleetwood Mac's Big Love, however, which represented an unprecedented transmogrification.

"With Big Love, I changed the bass – that's a game-changer, basically, as it is the first house remix of a rock record. Whatever you want to say about it, there's no conversation: that's the first one."

Were Fleetwood Mac happy with it? "I went to meet Lindsey [Buckingham] at his studio in LA – he said, 'Use whatever you ➤

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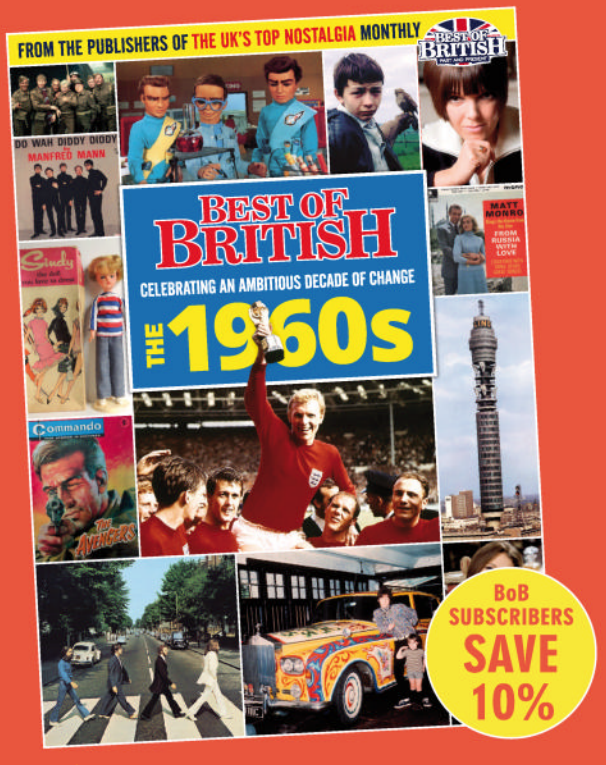

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want, do whatever you want.' There was a great Stevie Nicks vocal on the track. I'd only listened to the version they put out once or twice. So, I thought, wow, a Stevie Nicks vocal, how can you not want to use that? And when we finished it, he was like, 'Oh, no, this is my song, you can't have her vocal on it.' So, I ended up using a lot more of her in the dub."

Prior to this, Baker had, in another improbable collaboration, helped Bob Dylan complete his 1985 *Empire Burlesque* album. Whoever shouted "Judas!" at Dylan for going electric must have been apoplectic at him going with the godfather of electro-funk.

"I was a big fan of Dylan as a kid – in high school I wrote a paper on him," Baker confides. "With Dylan they wanted to rearrange it – they didn't just hand me tapes, I was in the studio with him, cutting vocals. When The Night Comes Falling From The Sky could have been great if they'd released it as a single, a 12", but they never did. It's the record I have the most regrets about. They hired me to polish it up and some of it's a little unpolished – it'd have been nice to have some live strings. It was a real rush. He asked me to do a second record, but an issue arose, so it didn't happen. I remember everything about the sessions – some of my sessions I don't remember anything. I was still doing drugs at the time."

The same year, he teamed up with Little Steven to cut the militant Sun City by Artists United Against Apartheid.

"That was the highest point in my career," he decides. "Both creatively, the people I got to work with, the input and control I had – and we actually made a difference. People were there to take a stand and not worry what their fans thought about it. Working with Peter Gabriel one day, then Herbie Hancock, Bono, Miles Davis, Eddie Kendrick. I mean, David Ruffin. I was living my childhood dream: The Temptations were my favourite group.

"It's definitely the coolest record ever made in terms of the people on it, no question," he adds. "And musically it came out really well. A lot of pressure, a lot of late nights but well, well worth doing. Rockers and rappers united, too."

It was, doubtless, an admirable coming-together of black and white talent in the spirit of anti-racism. But how was someone like Baker, coming from the world of underground dance music, affected by, for example, the proto-Trumpist, manifestly racist Disco Sucks movement of 1979 led by Detroit DJ Steve Dahl?

"I thought it was a joke," he replies. "It didn't affect me. But then again, I'm not black. It was in Chicago or Detroit – I remember a DJ who was an usher at the stadium where it happened, and he told me they were burning Stevie Wonder albums. I mean, Steve Wonder is hardly disco!

> **"Dylan was rushed. The record I have most regrets about"**

"America's a fucking racist country," he furthers, building up a head of steam now. "People got lulled into thinking it was over with Obama but that just set it off again. Let's take the most racist motherfucker after Obama to show these people who's really boss. I mean, some disco did suck but the reason people were angry was because it involved the blacks and gays."

Although Baker feels he lost his way in the 90s and beyond, he did remix Babylon Zoo's Spaceman and Robbie Williams' Freedom, and he co-wrote Tina Turner's Whatever You Want. He also I did an entire Mark Owen (Take That) album that never came out. "That was a pretty good record, sort of Flaming Lips meets The Beatles. RCA were afraid to put it out because they didn't want to look back after the Gary Barlow album – I was a victim of Take That politics!"

He enjoyed a revival of sorts in the noughties, anticipating the neo-funk/punk of the likes of LCD Soundsystem. "I went back to making live music in the ESG vein, very deconstructed bass and drums. That was three years before LCD. And I started throwing Return To New York parties in London. I called James Murphy in New York and said, we're doing these parties, you'd be the perfect group to play them. And he agreed to play live – but he lied, he said he had a band. So, he had to put a band together so that he could do the gig – that was their first date. Then we had Blondie and Tom Tom Club, Richard X – that relaunched me a bit."

Having diversified into bar and restaurant ownership – The Elbow Rooms and Tiny Robot in Notting Hill – Baker feels ready to revisit his past and even his many unfinished projects. He is a little aggrieved that he is in danger of being written out of hip-hop history, in the year it celebrates its 50th birthday, though he understands this might be down to his past association with Afrika Bambaataa and what Baker describes as Bambaataa's "questionable" activities – allegations of child abuse dating back to 1980, though no charges have been filed against him.

Still, buried in the past, there is always the future. And it sounds a little awesome.

"I wanted to make an album in 1998 but it's yet to come out," he says, tantalisingly. "It had Alan Vega on, Alabama 3, Tim Wheeler from Ash, Pharoah Sanders… I'll put it out in the next year."

Dance Masters: Arthur Baker – The Classic Dance Remixes *is on Demon Music.*

KING ARTHUR

Five prime Baker cuts

Afrika Bambaataa & The Soulsonic Force – Looking For The Perfect Beat (Tommy Boy TB 831, 12", US, 1983) £10

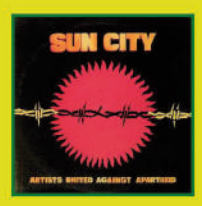
Having achieved the electrification of funk and rap with Planet Rock, Bambaataa/ Baker jettisoned the Kraftwerk template for this follow-up, making the language of electro-funk their own.

New Order Confusion (Factory FAC 93, 12", UK, 1983) £10

On which Baker enabled the former Joy Division members and Gillian Gilbert to rewire themselves for the 80s. Ian Curtis never made it to America – New Order did. This is what they made of it.

Rockers Revenge – Walking On Sunshine (London, LONX 11, 12", UK, 1982) £5

Baker's reworking of the Eddy Grant composition was the dance soundtrack to 1982, a huge hit in the UK and US, strutting and stretching to electro-infinity and beyond.



Artists United Against Apartheid *Sun City* (Manhattan MTL 1001, LP, UK, 1985) £5

Still more righteous than Band Aid, more militant than the incoherent We Are The World, this was Arthur Baker's proudest moment, with Little Steven declaring an unequivocal boycott of South Africa's infamous resort and a welter of artists standing four-square behind him. The apartheid regime's days were numbered.

Neneh Cherry Buffalo Stance (Arthur Baker's 1/2 Way To House Remix) (Circa 80431, 12", France, 1988) £5

A classic example of Baker in full effect, building a whole new chassis for Cherry's immortal tune, different from, but matching in quality, the original.

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REBEL ALLIANCE

Mentored by Joe Meek, managed by Brian Epstein and admired by The Who, **Cliff Bennett & The Rebel Rousers** offered a singular rock'n'soul take on the British R&B sound. **Jack Watkins** meets Bennett and profiles the Beat boomers who predated The Beatles and deserve a more prominent place in UK music history.

"Their sound was spoken of with immense respect. Not too loud but immensely tight and super cool," writes Pete Townshend in an upcoming book on Cliff Bennett & The Rebel Rousers. Of the many British male and female vocalists in the 60s whose material was influenced by American rock and the soulful end of R&B, Cliff Bennett was unusual in having a tight-knit, instantly recognisable, big, brassy band sound behind him, rather than simply relying on electric guitars and a Hammond organ.

When he and the Rebel Rousers tore up the UK charts with a Lennon-McCartney composition, Got To Get You Into My Life, in 1966, some suspected them of hitching a ride on the back of the prolific Merseysiders. Not a bit of it, a defiant Bennett told *New Musical Express*. "To begin with, I did not cut Got To Get You Into My Life simply because it was a Beatles composition. We recorded it because it was tailor-made for the kind of brass treatment which we specialise in with the band."

"Brass" to Bennett meant two saxophones, with the "real brass" (trumpets) arriving at their then-manager Brian Epstein's suggestion at the Abbey Road session where they cut the song. But by that time, Bennett had already forged his distinctive, danceable, yet energetically angular British sound. Two songs from 1964 are typical. I Can't Stand It is a raving cover of a Soul Sisters song on which Bennett and keyboard player Roy Young work themselves up into a frenzy of demented testifying. One Way Love, a flop for The Drifters, places Bennett's soulful rasp and the band's "spooky" oo-ooing harmonies alongside an insanely catchy dual-sax riff. Dig these, and you'll dig the rest of Bennett's output.

"Too many covers" was a criticism, but the arrangements were imaginative, and besides, the songs were often unfamiliar in this country. Their choice owed much to Bennett's knowledge of US releases. It also made sense for him to do covers when you realise that, while he was never a teenage star like Cliff Richard or Billy Fury, he was another first-generation British rocker, when young music makers were in awe of their US contemporaries. The clue lies in the name of the band, sourced via Duane Eddy's transatlantic hit of 1958. The likes of Bennett, Chris Farlowe, Long John Baldry and others never really weaned themselves off American mannerisms, yet Cliff Bennett & The Rebel Rousers' songs often have magical falsetto harmonies that seem inseparable from the British beat.

Bennett was born in Slough in 1940 but grew up in west London. His first band formed in 1956, played skiffle and got as far as Russell Quaye's Skiffle Cellar in Soho. They played the Cowley Jazz Club, Uxbridge, supporting leading lights of the traditional jazz movement like Ken Colyer, Terry Lightfoot and Acker Bilk. But Bennett was already tuning into the mysterious underground music from the States called rock'n'roll. "While other people were into Doris Day, I was delving into record collecting," Bennett, now 83, recalls, on the phone from his home in Somerton, Somerset, speaking warmly, if reluctantly, as befits an artist who says he won't be doing any more shows. "There was a TV shop in Hayes that had a small record department, and they'd get stuff in for me. I'd hang out with Screaming Lord Sutch at Froggie's just under the railway bridge, in South Harrow. Ray Charles was the big one for me. Him, Bobby Darin and Jerry Lee Lewis."

Rouse music: (above) Bennett on the left with the ACME skiffle band, 1959; (right) the Rebel Rousers in 1960; (main photo, left) and in 1961

> **"I DON'T KNOW WHAT YOU DONE UP THERE, BUT YOU SET THE PLACE ON FIRE"**

Later, it would be Marvin Gaye, Joe Tex and The Impressions, but to begin with his band incorporated the songs of Eddie Cochran, Gene Vincent and Jerry Lee into their skiffle sets. Gradually they went full-on rock as "the fabulous Rebel Rousers". Entering the 60s, they had big followings at west London haunts like The Blue Moon, Hayes, Burton's in Uxbridge, also an early venue for Brian Poole & The Tremeloes, and The Fender in Kenton.

An important addition to the group was the talented but intimidating Sid Phillips, agrees Bennett. "He came up after a show in Hayes and said he wanted to join the band. I said, 'What do you play?' He said, 'Nothing yet, what would you like?' I wanted a keyboard player, and within five months he'd taught himself to play piano, and you couldn't tell the difference between him and Jerry Lee Lewis. But that was the days before the Fender Rhodes, when you'd arrive at a gig hoping the piano wasn't out of tune or the keys weren't stuck. So, in another six months he taught himself alto sax, then tenor and then baritone. I'd say, 'How do you do that?' and he'd say, 'I dunno.' He was a multi-instrumentalist, could even play guitar. But he couldn't read music, so it was all done by ear. Without doubt he was a mainstay of the band."

Around 1960-1, Bob Alexander, manager of Emile Ford & The Checkmates, took the band under his wing, launching them onto the university circuit at a time when motorways were just beginning to open up this new market for bands. Pete Townshend suggests the Rebel Rousers were "probably the first big band to test the M1". First up was a trip to Hull University where Terry Lightfoot was the headline act. Or was, until the Rebel Rousers went on and blew the roof off the place. Word spread fast. Soon they were playing Sheffield, Birmingham and Coventry universities. Bennett remembers Bob Alexander saying, "I don't know what you bloody done up there, but you set the place on fire. Now Exeter University want you. We got this place and that." Arguably, Cliff Bennett & The Rebel Rousers called time on the traditional jazz era.

"I thought, 'Bloody hell, that sounds great'": onstage in 1963 and (right, inset) Cliff hangs out with Epstein stablemates George Harrison and Paul McCartney

At the end of 1961, Frank Allen came in on electric bass, while Nicky Hopkins did a six-month stint on piano. "He was one of the greatest," reckons Bennett. "Classically trained but liked to play rock'n'roll. Joe Meek thought he was the best ever." Dave Wendells joined on lead guitar, and then came a second saxophonist, Moss (Maurice) Groves. "It was an original thing to do, to have a brass line-up in the band," says Bennett. "I think we were playing in Birmingham, might have been the Plaza. Moss was on before us. Him and Sid got talking and started playing together in the dressing room. I thought, bloody hell, that sounds great, two saxes in harmony. When Sid told me Moss was up for joining us when we got back to London, I said great. That brass sound! We'd call it brass, of course, saxes have reeds, and Sid and Moss would be in there thinning the reeds before the show with sandpaper. The thinner the reed, the raspier the sound, or so they told me. I'd say, whatever you're doing, Sid, keep it up."

Joe Meek began working with the band after catching a show at the Finsbury Park Astoria, getting their singles out on Parlophone. While they all thought Meek was "mad", Bennett respected his vision. "Joe Meek knew what he was doing," Bennett says. "In this tiny flat over a leather shop in Holloway Road, he'd get a real Nashville sound. He was so inventive and creative. One day we were doing a Jerry Lee Lewis cover [When I Get Paid] and I told him I wasn't happy with the sound of the snare drum Ricky Winters was playing. Meek amazed us by putting a cardboard box over the drum. He'd put the mic in the tiled bathroom, just to get an echo effect on the voice. The hardest thing for me was when I had to tell him that EMI had come for us. He said, 'You've broken my heart. I put you where you are.'"

"MEEK SAID, 'YOU'VE BROKEN MY HEART. I PUT YOU WHERE YOU ARE'"

Together, Meek (under the alias "Duke") and Bennett wrote several songs, including the piano-driven rockers I'm In Love With You, You Got What I Like, and That's What I Said, the latter bringing the sax to the fore. Not everyone loved Meek's work, however. Frank Allen suggests in the book that he was good for artists of limited talent who needed a gimmicky sound, but not for a powerhouse vocalist like Bennett with genuine talent. You'd have to agree. Although Bennett sounds remarkably like his idol Jerry Lee on some of those Meek tracks, they don't represent the best of the Rebel Rousers.

Yet, to begin with, the move to EMI didn't impress Bennett, who thought the sound there was "terrible", and couldn't get on with his producer, John Burgess. "Luckily, Norman Smith was the engineer and we got on great," he admits. "I was able to say to him, 'The drums are sounding so dry, could you help me out with a bit of echo?'" In effect, Bennett says he was producing the Rebel Rousers himself a lot of the time.

But although their first EMI single, Everybody Loves A Lover, released in 1963, was dire, the follow-up, You've Really Got A Hold On Me, was more like it, with some solid sax and polished, tight harmonies that make interesting comparison with the slightly looser, harder-edged version of the Miracles number which The Beatles did around the same time.

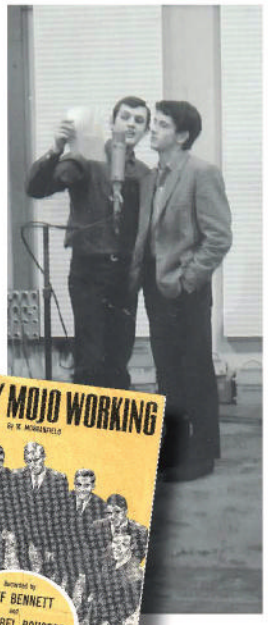
The band's sound was further boosted by the recruitment of Roy Young, who they met when they played the Star-Club in Hamburg n 1962. Young, resident piano player at the Club, was also responsible for selecting attractions from Britain to play there, including Tony Sheridan and The Beatles. Highly experienced, with a penchant for Little Richard songs, he had appeared on Jack Good's *Oh Boy!* as Roy "Rock 'Em" Young. When his Hamburg contract ran out in 1964, he joined Bennett as an organ player and boisterous second vocalist, and the sparks flew. Scouser Bobby Thomson – previously in Rory Storm & The Hurricanes and Kingsize Taylor & The Dominoes, impressed by the warmth and power of Bennett's voice and the tightness of the Rebel Rousers – also joined on bass, replacing Searchers-bound Frank Allen. With powerhouse drummer Micky Burt, later of Chas & Dave fame, coming in for Ricky Winters, the classic Rebel Rousers studio line-up was in situ. The punchy R&B sound, Bennett's throaty voice backed up by the staccato riffing saxes and on-the-money harmonies gave the songs a British appeal which new manager Brian Epstein, introduced to Bennett by Paul McCartney in Hamburg, instantly recognised.

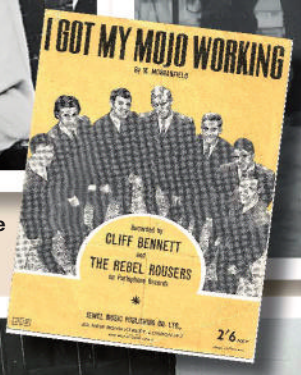
It was Epstein, dropping into the EMI Studios in Abbey Road in 1964, who took a liking to the way One Way Love kicked off with squawky saxes. Bennett reckoned they were too "up front," but Epstein recognised the point of difference they brought. A Drifters song, written by Bert Berns and Jerry Ragavoy under their Russell-Meade pseudonyms, Cliff Bennett & The Rebel Rousers' more attacking version spent nine weeks on the chart, reaching No 9 in October 1964. Somewhat unimaginatively, but enjoyable all the same, another Drifters song, I'll Take You Home, provided a second, though lower ranking, hit (No 42), with a Bennett-penned R&B workout, Do You Love Him?, on the B-side.

The consistent quality of the band's sound by now was highlighted in an eponymously titled debut album, released in 1965. The personnel posed in bold checks on the sleeve, Sid Phillips a glowering presence at the back. At the centre is Bennett, a finer-featured version of Tom Jones, immaculate in grey, flanked by Young and Burt. The album must have been like a lesson in soul music at a time when it was only just starting to break in this country.

The band were on tour with The Beatles in

Best foot forward: Bennett (left) with Toe Fat, 1970





Rebel yell (clockwise from above): third from right fronting The Cliff Bennett Band, 1968; Bennett with Frank Allen at Abbey Road, 1964; Bennett meets Jerry Lee Lewis in 1966

Essen, Germany in 1966 when Epstein walked into the dressing room and announced that John and Paul had "written your first No 1". In fact, Got To Get You Into My Life only made No 6, but was their commercial high spot. Dave Paramor, son of Norrie the band leader and producer, was on production by now, but McCartney took over the Abbey Road session for the recording of the song. "He was like Joe Meek in the way he experimented," Bennett recalls of McCartney who, living round the corner from the studios, turned up in his pyjamas. "He took the front skin off the bass drum and stuffed the piano cover in it, so the drum sound was more of a smack than a thump. Being an old rocker, I actually preferred the traditional ba-boom sound, but this was progress."

Meanwhile, Epstein reckoned they needed to make more of the brass sound, so they brought in two trumpet players from the BBC. Naturally, Sid Phillips reckoned trumpeters belonged in the army. The punchy, soaring quality Bennett brought to the song confirmed McCartney's belief in him, and it stands comparison with The Beatles' version on *Revolver*.

A second album, *Driving You Wild*, made the charts (No 25) and had the "distinction" of being the first LP released on the budget label, Music for Pleasure. But the *Got To Get You Into Our Life* album, released in 1967, didn't chart at all. Epstein's death that year coincided with a decline in the band's fortunes, though this was more likely connected to changing public tastes.

The Rebel Rousers decided to cut Bennett loose, soon becoming the Roy Young Band, while Bennett himself formed a new Cliff Bennett Band, with ex-Johnny Kidd players Mick Green and Frank Farley on board. Bennett then had a brief flirtation with prog via Toe Fat and, more fruitfully, a liaison with Mick Green again in the hard rockin' Shanghai, which yielded a good album, *Fallen Heroes*.

In the late 80s, guitarist Mark Lundquist – who had an attachment to performing 60s music, having worked with Susan Maughan (Bobby's Girl) and Jet Harris – saw Bennett playing a rare gig "but with no brass, so they couldn't play any of the great soul music that the Rebel Rousers were renowned for". So he set about reviving the band, which led to years of concert performances, though Bennett, now based in Somerset, says performing is "just too much for me now".

Lundquist's Rebel Rousers are still performing, however, dedicated to keeping alive the stories and sounds of one of the true greats of the early 60s British scene. RC

Still in good voice: Cliff Bennett & The Rebel Rousers live in 2022

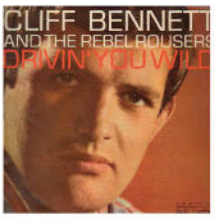
Cliff Bennett & The Rebel Rousers: Pioneers Of The British Music Industry *by Mark Lundquist and Gemma Watson will be published soon with details at facebook.com/*

Photo: Photographic Memories

LOOKING OVER CLIFF

The best of Bennett

Cliff Bennett & The Rebel Rousers (Parlophone PMC 1242, UK, LP, 1965) **£50**
They weren't afraid of comparison with the best in choice of covers – The Impressions (It's All Right, Talking About My Baby), Jerry Butler and Betty Everett (Ain't That Lovin' You Baby) and The Shirelles (Sha La La). Listen to Bennett's blues chops on Bobby Parker's Steal Your Heart Away. Also features I Can't Stand It and One Way Love.



Drivin' You Wild (Music For Pleasure MFP 1121, UK, LP, 1966) **£5**
More zingers on this one, with falsetto harmonies from heaven on You Make Me Happy, I Have Cried My Last Tear and I'll Take You Home. Shades of Ben E King in Bennett's woody tone on That's Why I Love You So, and they went uptown soul on the late era Clyde McPhatter classic Three Rooms With Running Water.

Got To Get You Into Our Life (Parlophone PCS 7017, UK, LP, 1967) **£40**
Bennett never sounds like he's aping the originals, although Baby Each Day, a Bennett original, shows how closely he must have listened to Johnny Pate's arrangements for the Impressions. Bold, brassy and brilliant.

Cliff Bennett Branches Out (Parlophone PMC 7054, UK, LP, 1968) **£40**
Post-Rebel Rousers, but big-voiced Cliff's love for the likes of Joe Tex and Sam & Dave is still plainly intact.

Shanghai *Fallen Heroes* (Thunderbird THR 2000, UK, LP, 1976) **£30**
Bennett's hook-up with gritty rock band Shanghai, alongside Mick Green and future Quo drummer Pete Kircher, was good enough to earn them a slot on *The Old Grey Whistle Test*.

rae of light

In the 17 years since she first emerged, marketed as a vibrant voice of contemporary UK soul-pop, **Corinne Bailey Rae** has undergone quite an evolution, both personally and musically. From suffering the tragedy of being widowed in her twenties to reconnecting with black history and tapping back into the "indie kid" she once was, the Leeds-born songwriter has come a long way from Put Your Records On. Her eclectic, adventurous new album was partly inspired by a visit to a left-field Chicago arts project. "I'm really a punk," she tells **Jeremy Allen**.

Corinne Bailey Rae has been on a journey. A proverbial one, as is popular parlance these days to describe any kind of awakening, and a figurative one: to Chicago's Stony Island Arts Bank, which plays an integral role as the inspiration for her new record, *Black Rainbows*. Her fourth studio album is a powerful manifestation of Black consciousness and Afrofuturism that traverses through punk, funk, glam, nu-jazz, electronica and the avant-garde with soulful grace and fluidity. It's a radical departure for a Grammy-winning singer whose best-known hit, Put Your Records On, lit up 2006 with its diaphanous sweetness.

Reinventions keep pop music interesting, even if record companies instinctively hate them. They take courage and imagination, and they can go either way. David Bowie and Madonna are pop's great chameleons. Then there are those artists who go the extra mile, morphing into something strange and hard to put your finger on. Think Scott Walker or Tom Waits, Bjork or even Radiohead. Bailey Rae's reinvention feels like the latter, even if there's been no discernible change in her persona, seven years after she brought out her last album, *The Heart Speaks In Whispers*.

"I feel like this record is still me," she says, sitting across from *RC* in a hotel conference room overlooking Kings Cross St Pancras and the British Library. While she's more than aware of how her new record might be perceived, she sees her progression as not only incremental, but also more in keeping with who she really is.

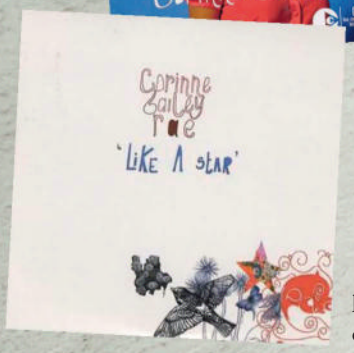
Take New York Transit Queen, a two-minute riot of fuzzed-up guitars, handclaps and primal hollering that's perfect for the moshpit. It could be construed as a wild detour if you didn't know she fronted a riot grrrl band called Helen in the late 90s. "So, people who've known me a long time, they're like, 'Oh, this New York Transit Queen song sounds like Helen," she says. "I just did an interview with Craig Charles, and he said, 'What's this new radical direction?' And I said, 'It's *not*! I started off as an indie kid. I'm really a punk.'"

Her musical palette expanded when she took a job in the cloakroom of a Leeds club in the early noughties, the jazz scales infiltrating her musical consciousness by osmosis. It coincided with Helen disbanding, and then when she started recording as a solo artist, the studio offered sanctuary from the turbulence of performing in a rock band. "Some of it was a reaction to being in clubs where you really have to shout over the music," she explains. "I was in the studio for the first time with headphones on, and suddenly I can be really intimate and conversational."

Her congenial, eponymously titled 2006 debut struck a chord with music fans on both sides of the Atlantic, selling four million copies. As breakout artists go, only Amy Winehouse had more buzz. Both singers were classified as jazz artists working within a pop framework, though Bailey Rae says jazz is a misnomer. "I keep getting booked for these jazz festivals and I'm happy to be at them, especially if I get to be onstage with Herbie Hancock," she says, laughing. "But I'm not a trained jazz musician at all. I'll be on a few hours before Esperanza Spalding: she's a brilliant singer, a brilliant bass player, she's an academic lecturer and she's written an opera with Wayne Shorter. She knows how jazz works whereas I just make songs. I don't know what the chords are called. I just play guitar like a punk."

Bailey Rae won her first Grammy in 2008 as a featured artist on Hancock's *River: The Joni Letters*, and there's a hint of the maestro's style circa the *Mwandishi*-era on *Black Rainbows'* title track. That vibe-infused, off-the-wall sequence of chords is preceded by a sensual, psychedelic opener, A Spell, A Prayer, and it's followed by Erasure, on which Bailey Rae howls over a filthy, chugging guitar about centuries of racial expurgation. Then comes Earthling, a utopian electronic track. And so on…

What was the epiphany that unlocked these musical impulses and freed up Bailey Rae to plough a more esoteric furrow? While on tour in the US in 2017, she visited the Stony Island Arts Bank, a Black history museum in Southside Chicago. Built in 1923, it was close to disrepair before it was bought up for $1 by the contemporary artist, Theaster Gates. Following a huge renovation, the old bank now houses the Johnson Publishing Company Collection, including historic issues of *Ebony* and *Jet* magazines dating back to 1940, and the Edward J. Williams Collection which contains around 4,000 objects of "negrophilia", from suspect adverts and postcards to racist caricatures, masks and mammy jars. The building also houses Frankie Knuckles' old record collection, which we'll return to later.



Bailey Rae was overwhelmed by everything that she took in, and she spent her days on tour thinking about the arts bank and how she might be able to return there. She began writing songs about the objects within, and tentatively she began considering making a concept record.

"I thought it was just going to be a side project," she says. "It didn't have to be for the people who like Put Your Records On or Like A Star. It's music in response to this art archive, so I think I felt a lot of freedom in that."

The initial goal was to make an EP and move onto the next album: "I really wanted to do this weird record in response to these objects," she admits. "It wasn't going to be long; I'd only intended it to be about five songs." She laughs at the idea, seven years later. "This is just the first half," she adds. "I have 10 more songs for *Black Rainbows* but I haven't finished them."

What was it about this building that so captured her imagination? "When I saw it for the first time, I was struck by the architecture and the denseness of it," she offers. "It's a gothic bank with really thick walls. You feel that as you go in through the door." Its grandness is juxtaposed with the under-served Southside community that surrounds it: "I've never been to a place before where there are adverts at the bus stop telling you what to do with a child you don't want or can't raise."

"I WANTED TO DO THIS WEIRD RECORD. IT WASN'T GOING TO BE LONG, IT WAS ONLY INTENDED TO BE ABOUT FIVE SONGS"

Many of the objects within its walls are shocking, too. The song Erasure contains the lyric, "They put out lit cigarettes down your sweet throat", in reference to a sculpture of a toddler on a potty with an open mouth that she soon realised would be used as an ashtray. 'Picaninny ashtrays', as they were called, were popular novelty items during the Jim Crow-era. "And then you think, if this is happening in public and it's something that's supposed to be amusing and no one's batting an eyelid, then what is actually happening in the private spaces at this time?" She adds: "When you come across objects like that, you might think: 'Why don't we just make a big bonfire and burn it so that no one ever has to be hurt by it or be around it?' But, of course, it needs to exist because we learn about the times from which it came."

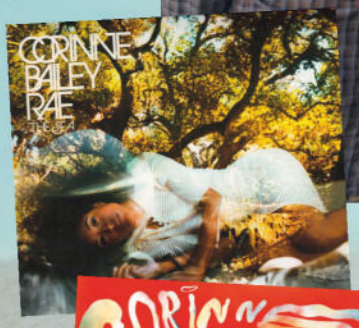
Black Rainbows features music far removed from the carefree songs with which she made her debut. But then, the world is a very different place today. Bailey Rae talks about Black Lives Matter and Sandra Bland, the African-American woman who was found hanged in her jail cell in Texas after she was arrested at traffic lights in 2017. "We don't know what happened after that, but the objects know," she says. "The

floor of that police station knows, or the windows or the desk. Those inanimate things, they have the answers. And that's why I'm really fascinated by these objects that will outlast us all."

Since her self-titled debut, Bailey Rae has made two more albums: *The Sea* in 2010 and the aforementioned *The Heart Speaks In Whispers* in 2016. She'd made a start on writing *The Sea*, the crucial follow up to her universally well-received debut, when her husband died suddenly in 2008. Inevitably, that loss coloured an album that she now feels might have been recorded too soon after such a devastating loss.

"When my husband Jason [Rae] died, at that moment, it felt like the end of my life," she remembers. "I'm 29, I've had a good life, I don't know what I will do now. It was just such a wasteland. I finished that record and I'm on tour – and it's only a couple of years later. I remember being on some American breakfast show and the woman says: 'I love your shoes, and oh my God, your husband died.' I was really furious afterwards."

Jason Rae died of an accidental drug overdose while drunk, an experiment at a friend's house that went horribly wrong. The tabloid press inevitably circled. "And because it was sort of slightly drug-related, there was a lot [of press]," she remembers, "especially because my image was so squeaky clean." She adds: "He was such a brilliant saxophone player with so much potential. And in your early thirties you do dumb stuff and then you look back and think, 'That was a stupid phase in my life'. You have those arcs, but you don't get to have them when you die at 31."



From Yorkshire to the world (above): with Alabama Shakes in 2016 and (below, left to right), with actress sister Rhea Bailey at the MOBO Awards in 2015 and accepting a Grammy for Is This Love in 2012

Now aged 44, Bailey Rae is wiser to the demands of the music industry, and with her own label, Black Rainbows Music, she's lost many of the pressures that come with expectation. She's been married to her producer Steve Brown since 2013 and they have two children, an eventuality that wasn't certain back when she was 29 and thought her life had come to an end. Left to her own devices, she has made the best album of her career, and one of the best of 2023.

Before we go, we should check back in with the Stony Island Arts Bank and look in on those Frankie Knuckles records. Do they get much use these days? As it turns out, yes, they do. The 5,000-strong collection was entrusted to the arts bank by the Frankie Knuckles Foundation in 2015, a year after the legendary house DJ died. The discs, many with Knuckles' markings still on the vinyl, have been teed up enthusiastically by DJ Duane Powell for a regular disco night with a difference, where those in attendance are invited to scribble their woes down on a piece of paper, toss them into a jar, and then magically dance their cares away.

"Everyone comes upstairs into the bank and writes down the things that are weighing them down," Bailey Rae explains, "then they screw up the paper and put it into this big ceramic bowl. You dance and dance for hours and then at the end they set fire to them. And the thing that I put in the bowl really just went away. I was able to put down this huge burden and just dance it out."

The Stony Island Arts Bank has helped bring about a psychic change in Bailey Rae, and that sense of emancipation is felt throughout *Black Rainbows* on tracks like Earthlings, where she asks: "Could we find work and time to dance? Can we take the lessons that we've learned and make a new Utopia?"

"There's that whole trippy cosmic thing that you feel when you're dancing, or you feel when you're onstage, or when your first child is born, or when you're having sex, or whatever," she muses. "That thing that takes you out of yourself, which we as people need to bring into the everyday more."

She's almost proselytising now.

"Be cosmic! Be strange! Don't be embarrassed," she exclaims. "Feel connected to other people. Because at the end of the day we're all just weirdos." RC

Black Rainbows *is on Thirty Tigers.*

"THERE'S A THING YOU FEEL DANCING THAT TAKES YOU OUT OF YOURSELF, WHICH WE NEED TO BRING INTO THE EVERYDAY MORE"

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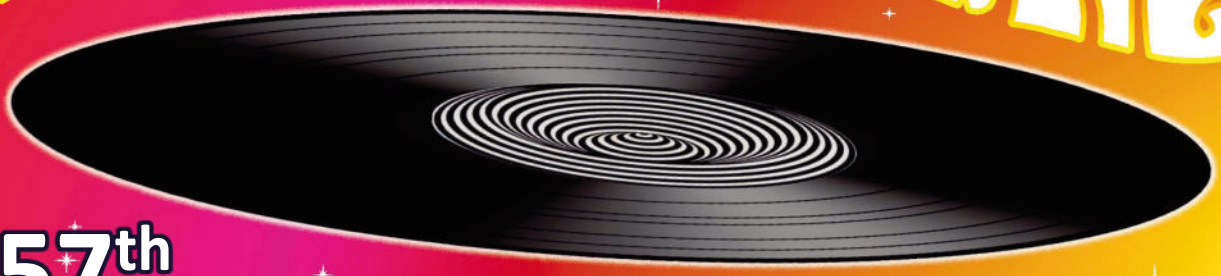

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"YOU COULDN'T DESIGN IT. IT JUST HAD AN EDGE"

FEW VENUES ARE AS RENOWNED, AS LEGENDARY, AS THE MOST FAMOUS ARTISTS WHO PLAYED THERE. THE MARQUEE, WHICH OPENED IN 1958 DURING THE HEYDAY OF SKIFFLE AND (TRAD) JAZZ, IS ONE SUCH CLUB. OVER THE NEXT 12 PAGES WE NAME THE 25 GREATEST EVER MARQUEE GIGS – FROM QUEEN TO WHAM! – ITS MOST PROLIFIC VISITORS, THE GREAT LIVE ALBUMS BORN WITHIN THE WALLS OF THE WARDOUR STREET DIVE, AND WE HEAR THE REMINISCENCES OF SOME OF ITS MOST FETED GUESTS. BUT FIRST...

In appearance, The Marquee was nothing special. It was, for most of its life (March 1964 to July 1988), a small club on Wardour Street in Soho. There was little to see from the street, except a plate-glass front door, while inside, the main room looked like a bomb fall-out shelter.

"The Marquee was seen as the ultimate place to play," recalls Ray Laidlaw from Lindisfarne, "but it was much smaller, scruffier and more downmarket than we imagined. We had better-looking gigs in Newcastle. However, what it lacked in decor it more than made up for in atmosphere."

The Marquee could only legally accommodate about 600 people – although that limit was frequently broken. Most of the bands that played there were unknown at the time and had to contend with backstage facilities that would shame a village scout hall and a performance space that could get so hot and starved of air that band members occasionally passed out. Sometimes the sweat literally dripped from the ceiling. After one gig, punk singer Spizz came offstage with his T-shirt drenched: "I squeezed nearly a pint of sweat into a glass."

Despite all that, The Marquee was the venue every band wanted to play. As Mike Rutherford of Genesis summed up, "You're often asked what you wanted to do when you left school. I remember thinking at the time that my goal was simple: to play at the Marquee."

A gig at The Marquee announced that a band was on its way up. It was the place where agents, managers and journalists went to check out new talent – contracts could be signed before the stage was emptied and a memorable performance could land a band their first notices in the music weeklies. The Marquee was a gateway to the big time.

The club was launched in 1958 by Southport-born Harold Pendleton, wannabe jazz drummer and ex- City accountant, assisted by his soon-to-be wife Barbara. Both shared a huge passion for music and were well liked within the industry. "I remember Harold as being a gentleman," says Judge Smith of Van Der Graaf Generator. "And very unlike the senior rock music business figures I came across, most of whom were either predatory sleazebags or straightforward Soho thugs. Harold cared about the music."

The Marquee began life as a jazz club on Oxford Street, but by the time it moved to 90 Wardour Street in 1964 it began featuring regular R&B. From then on, the club always focused on what was coming next, be it psychedelia, rock, metal, punk, new wave, indie or goth. In contrast to other venues, such as the Roxy, Hope & Anchor or Ronnie Scott's, The Marquee transcended a single musical genre. This was the key to its longevity. No other club was called home by so many tribes.

The Marquee also had its own brand identity, thanks to that wonderfully distinctive logo designed by Harold. It became a stamp of quality. Music fans would visit the club almost regardless of who was on, mindful of the chance they might be watching the superstars of tomorrow. "The Marquee had that reputation of building and developing major acts," says Jethro Tull's Ian Anderson. "That in itself engendered a brand identity which was very powerful."

The location right in the middle of Soho was a major factor in the alchemy. Here was where the songwriters and agents of nearby Tin Pan Alley mixed with the TV and film executives of Wardour Street, the ad men of Golden Square mingled with music biz talent spotters, pluggers and managers, along with the producers and technicians from a host of recording studios. Coffee shops, foreign-run eateries, bars and late-night clubs provided a life-support system to keep it all turning over, 24/7. Soho was one big enticing shop window and any band playing The Marquee knew they were performing for an audience studded with the promoters, journalists, and fellow musicians who could help them on their way.

From the beginning, The Marquee was more than just a music venue. It quickly expanded to include an artists' agency, a management company, a recording studio, and a supplier of sound and light services. This ensured that Marquee bands enjoyed far greater exposure and opportunities than any other club could provide. This also included the annual festival Harold organised, which ultimately found its home in Reading. "If you were doing well at The Marquee, you knew you were going to get the festival gig, that was the bottom line," says Fish. "They were one and the same: the Reading festival was just The Marquee with the roof off."

The club that Harold Pendleton created is now rightly regarded as one of the most iconic in rock history. "People loved to play there," says Ed Bicknell, manager of Dire Straits. "It was like the music was in the walls. It just had something. You can't design that. It's an organic thing."

"The Marquee always had an edge to it," says Graham Lewis of Wire. "It was because of who had played there. Places like The Marquee take on auras, and it is people that make the places."

Even after it closed its doors for the last time The Marquee – "a big venue in a small club" according to guitarist Bernie Tormé – remained special for those that had played there. "I've worked in all kinds of clubs and arenas," says Leo Lyons of Ten Years After. "The Royal Albert Hall, Woodstock, Madison Square Gardens, the Budokan in Tokyo – I think The Marquee was on a par with all those. I loved it." ***Robert Sellers***

Spider show: Bowie and Mick Ronson swap notes at a specially arranged televised show at The Marquee, October 1973

THE MARQUEE'S TOP 25 GIGS

Words: Robert Sellers

Blues Incorporated in 1962 (l-r): Alexis Korner, Dick Heckstall-Smith, Cyril Davies, Art Themen

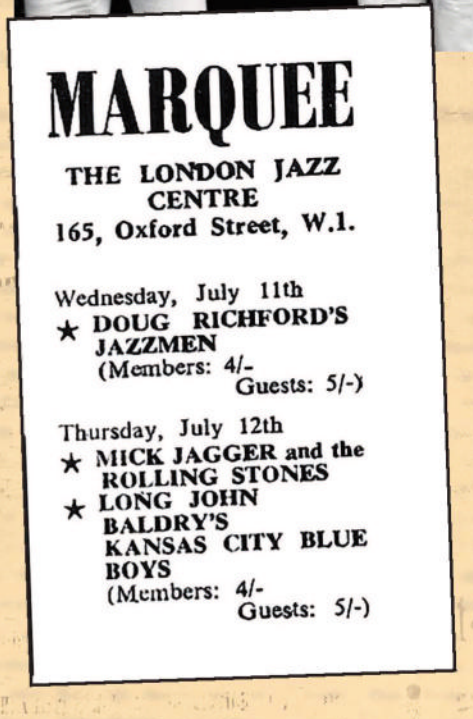
3 May 1962 BLUES INCORPORATED

From its opening in 1958, The Marquee featured exclusively jazz. That changed with the debut of the band formed by UK godfathers of the blues, Alexis Korner and Cyril Davies, launching regular Thursday night R&B sessions at The Marquee. "That was the real commercial beginnings of the British blues movement," says the group's pianist Keith Scott. Blues Incorporated featured a revolving door of aspiring blues musicians and singers including Paul Jones, Charlie Watts, Ginger Baker and Long John Baldry. Schoolboy Eric Clapton caught the band one subsequent Thursday and was so inspired he went home and asked his grandparents to buy him a guitar. Blues Inc's groundbreaking sound was captured by Decca on the album *R&B At The Marquee*, recorded in June – but not at The Marquee, at Decca's studios in West Hampstead. Still, the album established The Marquee as the incubator of the British R&B scene.

28 March 1964 THE YARDBIRDS

For eight weeks, The Yardbirds had been supporting Long John Baldry and The Hoochie Coochie Men (which featured a young Rod Stewart), including at the grand opening of the new 90 Wardour Street premises, which had taken place the previous Friday. This was the band's first headliner – and it was being recorded. "Our songs were always very exciting live," recalls drummer Jim McCarty. "But trying to record them in a very flat environment like a studio never really worked. So, we all agreed a live album was the best approach." No special planning was involved, it was just a regular gig. The recording equipment was set up at the back of the stage, while singer Keith Relf's dad prowled the front of the stage with a boom mic to capture the audience reaction. "It was all pretty low tech," says McCarty. "But it worked." The album was released as *Five Live Yardbirds* and it contains some of the earliest recordings of the band's then-guitarist Eric Clapton.

Slight return: The Rolling Stones launch *Love You Live* at their old stomping ground in 1977



MARQUEE

THE LONDON JAZZ CENTRE
165, Oxford Street, W.1.

Wednesday, July 11th
★ DOUG RICHFORD'S JAZZMEN
(Members: 4/- Guests: 5/-)

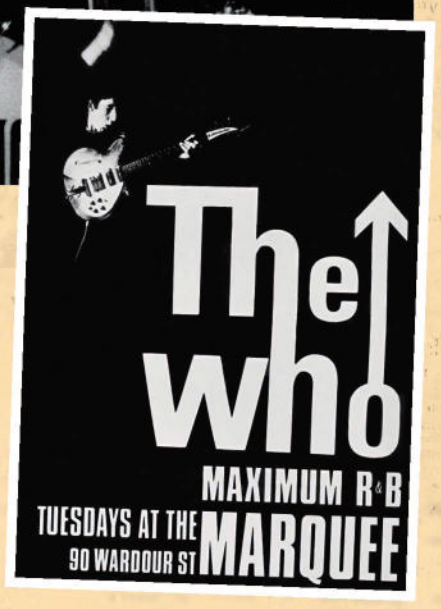
Thursday, July 12th
★ MICK JAGGER and the ROLLING STONES
★ LONG JOHN BALDRY'S KANSAS CITY BLUE BOYS
(Members: 4/- Guests: 5/-)

12 July 1962 THE ROLLING STONES

Brian Jones, Mick Jagger and Keith Richards were all acolytes of Alexis Korner and Cyril Davies and had joined in on jam sessions at Blues Incorporated gigs. In July, Blues Inc couldn't make one of their Thursday night sessions, so the three friends were offered the chance to pull together a band and step in. The freshly minted Rolling Stones also featured Ian Stewart on keyboards and Dick Taylor on bass; nobody can agree who, if anybody, was on drums. Taylor remembers being more than a little terrified: "It's probably the only time I've ever had real stage fright in my life." The set list was 15 songs, including numbers by Bo Diddley and Chuck Berry. "There was no lightbulb moment like, hey, this band is going to be huge one day," recalls Taylor. "It was more a matter of really having to concentrate on the music and do the best we could."

Photos: Getty; John 'Hoppy' Hopkins

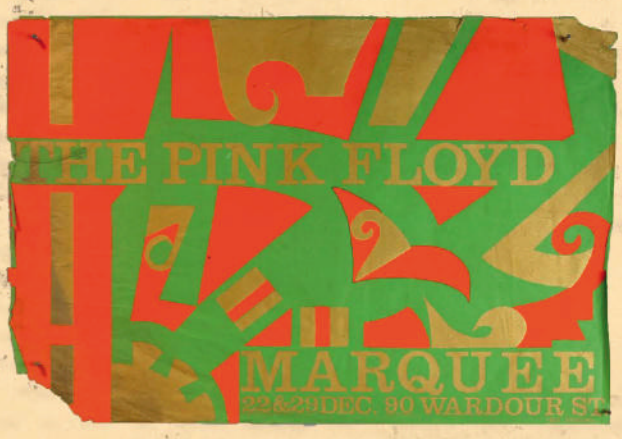
Mod for it: The Who play a residency at The Marquee in November 1964



24 November 1964 THE WHO

This was the first night of a 23-week Tuesday night residency, billed on the posters that went up around town as *Maximum R&B*. Tuesday was the deadest night of the week at the club, which meant it was the night management could take a gamble on an unknown band. "And as we had nothing planned for that Tuesday, I put The Who on," recalled Marquee owner Harold Pendleton, who first encountered the band as The High Numbers when they came into the Marquee studios to put down some demos. No more than 30 or 40 people turned up for the first night, sat on the floor, along with Kit Lambert and Chris Stamp, the band's managers. But word spread and every Tuesday the queues outside the club grew longer. Shel Talmy, producer of The Kinks, caught a show and offered the band a contract to cut their first single. "The band worked like hell to build up that Tuesday residency," said Pendleton. "So much so that when The Who left, Tuesday night was the night everybody wanted."

13 March 1966 PINK FLOYD



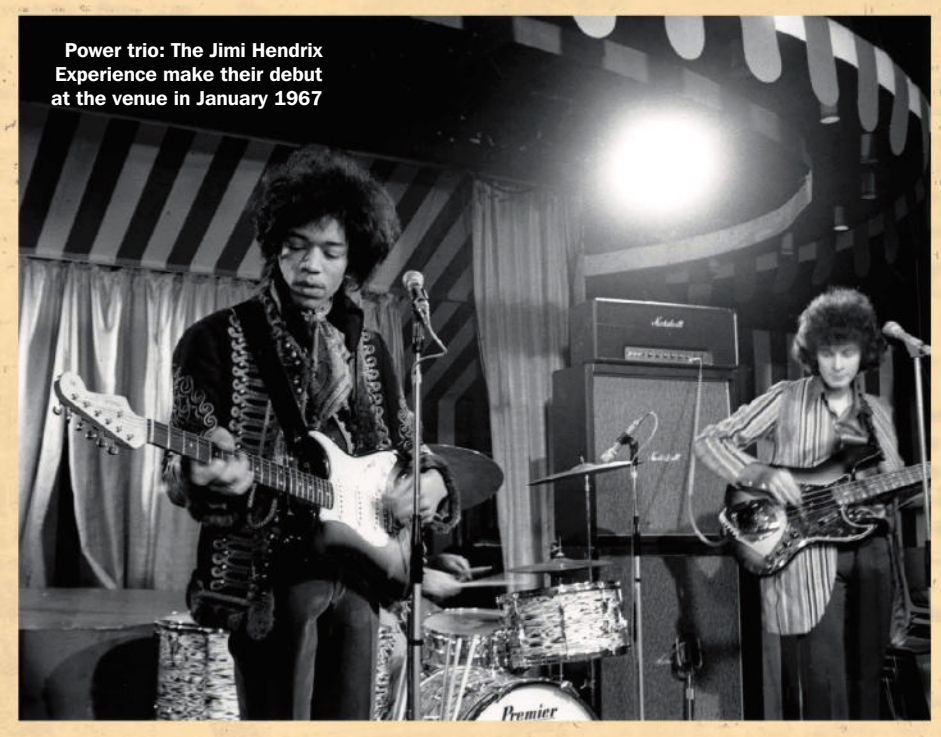
Beginning in January 1966, the *Spontaneous Underground* was a series of anything-goes Sunday afternoon happenings at The Marquee featuring music, poetry, anti-conjuring acts, free haircuts and near-naked audience members rolling in mounds of jelly. A few weeks in, the event gained a house-band in the form of the Pink Floyd Sound. These were the band's first professional gigs – before now they'd only played rag balls, dances and parties. Performances included a giant screen on which they projected blobs of colour that expanded and exploded as the band played along with a strange mix of R&B and primitive electronica. One show was watched by a disillusioned lecturer at the London School of Economics, Peter Jenner, who was intrigued enough to get the band's phone number and talk his way into becoming their first manager. The remainder of this vintage year saw Eric Burdon & The Animals, Bluesology (featuring the future Elton John), Cream, David Bowie, Georgie Fame, Graham Bond, The Herd with Peter Frampton, John Lee Hooker, Manfred Mann, The Move, Small Faces, Steampacket, The Yardbirds featuring Jeff Beck and Stevie Wonder all appear at the club.

MARQUEE MEMORIES

STEVE DIGGLE (Buzzcocks)

I remember The Marquee got very hot inside, especially in the summer. It was small but had a great vibe and that famous dressing room wall that so many bands had written their logos and messages on. It was such a great place to play – we'd known about it for years because so many great bands had played there and made live records, so it was a bit like a landmark gig.

One of the best ever nights was when I saw The Damned play a very early show there. There was so much energy and electric excitement in the air. It felt like there was something unique taking place that was ours.



Power trio: The Jimi Hendrix Experience make their debut at the venue in January 1967

24 January 1967 JIMI HENDRIX

This wasn't Hendrix's first UK performance: he'd been jamming around since touching down in London the previous September, but it was the highest profile gig he'd played to date. Everybody in London wanted to be there. Hendrix was nervy before going on and understandably so – in the audience were most of The Beatles, The Rolling Stones, The Who and Eric Clapton. Box office records were shattered as 1,400 punters packed into a venue that was meant to hold 700. Audience members were passing out because of the heat and the crush and were being laid out in the mews at the back of the club to recover. The set included Hey Joe, Like A Rolling Stone and Wild Thing. Bassist Chris Squire, who was in support act The Syn, watched from on top of a grand piano at the side of the stage: "I saw Eric Clapton with his jaw dropping," recalled the future Yes bassist. "Rock history was made that night," claims Steve Nardelli, singer in The Syn. "Because [for] all those great musicians, and they've admitted it, Hendrix changed the way they played guitar."

29 March 1968 FLEETWOOD MAC

The fledgling supergroup's first-ever gig, billed as Peter Green's Fleetwood Mac, also featuring Jeremy Spencer, was on 13 August 1967 at the Windsor *Jazz & Blues Festival* – a festival founded and run by Harold Pendleton and The Marquee. Two nights later the Mac played their second-ever gig, which was at The Marquee – supported by Chicken Shack, featuring Christine Perfect, later Christine McVie. Arguably more memorable, though, was the group's appearance in March the following year. Mick Fleetwood and Jeremy Spencer had a running gag involving a large dildo, which they christened Harold, that Fleetwood hung on his bass drum. Except on this night, Harold appeared dangling out of Spencer's flies. It was too much for The Marquee's strait-laced, toupee-wearing manager, John Gee, who bounded onto the stage, silenced the band and told Spencer to "Bloody well pack it in". It would be another three-and-a-half years before they'd be allowed back. Incidentally, the support act on that night in March 1968 was Jethro Tull.

18 October 1968 LED ZEPPELIN

Jimmy Page knew The Marquee well. Back when the club was on Oxford Street, he used to take part in the blues jams that filled the intervals between Cyril Davies' sets. He was part of the line-up of The Yardbirds when they played their last gig at The Marquee in June 1966. Robert Plant had also played the club previously, on two dates in February 1968, fronting West Bromwich outfit Band Of Joy, a group that also featured John Bonham. The three played together at The Marquee, along with John Paul Jones, for the first time in October 1968, which was only the new group's second UK gig – the first had been in Newcastle, two weeks previously. "The Marquee was fantastic, just great," said Jimmy Page in a 1969 interview. "We were totally knocked out when we came out of there. We thought they might have had it in for us because at that date, we were still calling ourselves The Yardbirds. We hadn't thought of using Led Zeppelin yet."

MARQUEE MEMORIES
GARY NUMAN

The Marquee was the club that seemed to have the most prestige when I was first playing in bands. It was the one that, if you headlined it, would feel as if you were getting somewhere – climbing the ladder, so to speak. I remember when I was making my second album, *Replicas*, as Tubeway Army, my ambition for that album was to hopefully get big enough that I could headline The Marquee.

The best band I saw play there was Ultravox, when John Foxx was still the singer. My biggest memory of The Marquee, though, was getting stabbed a few yards away in Broadwick Street as I was walking there to watch a band called Screamer.

Photo: (Jimi Hendrix Experience) Getty

STAGE OF CONTENT LIVE AT THE MARQUEE

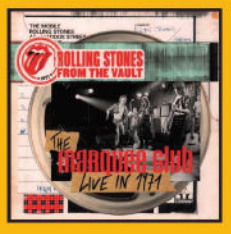
The number of albums recorded live at The Marquee, or featuring one or more tracks recorded live at The Marquee, probably runs into three figures. Here's our pick of the essential listens.

The Yardbirds *Five Live Yardbirds* (Columbia 33SX 1677, UK, 1964) **£250**
A rough-and-ready recording that captures the energy and barely restrained chaos of a Friday night session at The Marquee, climaxing in the bass-driven 'rave up' that was the band's version of Howlin' Wolf's Smokestack Lightning. Recorded on 20 March 1964, issued December 1964.

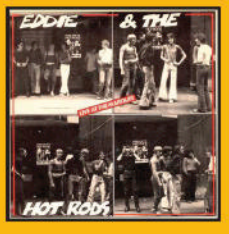
The Alan Bown Set/Jimmy James & The Vagabonds *London Swings: Live At The Marquee Club* (Pye Records NPL 18156, UK, 1966) **£30**
Two bluesy soul bands, both Marquee club regulars, get a side each. According to saxophonist John Helliwell both bands were recorded on the same night: "It was just like a gig, maybe a little bit more time in-between the two bands in order to set up the microphones, but get out there onstage and do it, no second chance." Recorded September 1966.

The Move *Something Else From The Move* (Regal Zonophone TRZ 2001, UK, 1968) **£75**
Starting in April 1966, The Move played weekly at The Marquee until fireworks at a gig in November resulted in firemen clearing the club and a temporary ban. They were back on 27 February 1968 for a set that was recorded and released as a 5-track EP that June. It was reissued in an expanded 17-track version by Esoteric (ECLEC 2546) in 2016.

King Crimson *King Crimson Live At The Marquee 1969* (Digital Global Mobile CLUB 1, UK, 1998) **£10**
King Crimson's Marquee debut was on Friday 16 May 1969, opening for Steppenwolf. They played most Sundays through June, July and August. One of those gigs, played on 6 July, the night after Crimson opened for the Stones at Hyde Park, was recorded by a member of the audience and eventually given an official release through the King Crimson Collectors' Club.



The Rolling Stones *The Marquee Club Live In 1971* (ERDVLP 086, Europe, 2015) **£40**
It took 44 years for it to appear, but in 2015 the unofficial last date of The Rolling Stones' 1971 UK tour, filmed by American TV behind closed doors (on Friday 26 March), received a belated CD/DVD/Blu-ray release to coincide with the deluxe reissue of *Sticky Fingers*.



Eddie & The Hot Rods *Live At The Marquee* (Island Records IEP 2, UK, 1976) **£5**
In the summer of '76, the Hot Rods and AC/DC were the biggest draws at The Marquee. On Friday 9 July, Island Records hired The Rolling Stones' mobile studio, and the resulting recording was edited to four tracks and issued as a blistering EP that includes a version of Van Morrison's Gloria that segues into the Stones' Satisfaction.

The Kursaal Flyers *Five Live Kursaals* (CBS 82253, UK, 1977) **£5**
In the mid-70s, The Marquee featured a lot of pub rock, including Alberto Y Los Trios Paranoias, Brinsley Schwarz, Chilli Willi, Dr Feelgood, Ducks Deluxe, Kilburn & The High Roads, and The Kursaal Flyers who recorded two nights in May 1977 and issued the results as their final album.

Iron Maiden *Live!! +One* (EMI EMS-41001, Japan, 1980) **£30**
Iron Maiden were the first NWOBHM band to headline The Marquee, helping establish the club as a bastion of metal. This 4-track EP, recorded on 4 July 1980 and initially released only in Japan, is the earliest official live recording of the pre-Bruce Dickinson band.

U2 *Another Time, Another Place: Live At The Marquee London 1980* (U2.com U2COMV 10) **£20**
A fan club release of an incomplete concert recorded on 29 September 1980, the last night of their Marquee residency. They'd yet to release their debut album but the clarion-call chiming guitars, driving bass, martial drumming and earnest vocals that would define the band were in place. They already sounded like an arena band.

Marillion *Early Stages: The Official Bootleg Box Set 1982–1987* (EMI 50999 2 43084 2 7, 2008) **£110**
A six-CD box set containing live recordings of Fish-era Marillion. Two discs of the five-disc set are of a performance on 30 December 1982, the third of three Christmas shows on consecutive nights at the Marquee, during which the band first performed the title track of forthcoming debut album *Script For A Jester's Tear*.

Guns N' Roses *Guns N' Roses* (Geffen Records P-6270, Japan) **£60**
Also known as *Live From The Jungle*, this is a six-track EP released in Japan only that features three tracks recorded at The Marquee on 28 June 1987, the third of the three gigs the Californian rockers played at the club that month, their first gigs outside of America. The live tracks include covers of Dylan's Knockin' On Heaven's Door and AC/DC's Whole Lotta Rosie.

14 November 1969 BLACK SABBATH

According to Tony Iommi, on their debut appearance at The Marquee Sabbath didn't go down well with the club's manager John Gee. "He probably thought we were really scruffy. Well, we were." Ozzy Osbourne took to the stage wearing a striped pyjama top with a water tap tied around his neck on a piece of string. Club legend has it that Gee banned them from playing again unless they all had a bath first. They did return, by which time there was a buzz building around the group, and managers and agents were keen to check them out, including Don Arden, who turned up with his 18-year-old daughter Sharon. She wasn't especially impressed: "It struck me as very seedy for somewhere with that kind of reputation. Your feet stuck to the floor, and you could barely breathe for the fug and stink of cigarettes and crammed-together bodies."

26 March 1971 THE ROLLING STONES

After the Stones debut, they scored a regular gig supporting Cyril Davies at The Marquee – until the notoriously grumpy bluesman sacked them. Keith Richards seemed to believe Harold Pendleton was somehow behind this. Maybe that's why he almost hospitalised the club owner when the Stones returned to The Marquee in 1971 to film a TV special promoting new album *Sticky Fingers*. According to reports in the music press of the time, the show took place before a "small but elite audience" that included Eric Clapton and Jimmy Page. The shoot had been going on for some time when Pendleton came down from his office upstairs to see how things were going. "I found that the film crew had rigged a curtain across the back of the stage covering up the large 'Marquee' lettering," he recalled. He stepped in front of the cameras to stop the filming, at which point Jagger called him "a bitch" and Keith Richards rushed forward and swung his guitar at Pendleton's head. A witness said, "If he'd hit Harold, he could have done serious damage."

Sticky wicket: the Stones return to The Marquee for a televised show in 1971

MARQUEE MEMORIES

MICHAEL MONROE (Hanoi Rocks)

Hanoi Rocks played there a lot and whenever we did, it was an event. Everybody came to see Hanoi – rock'n'rollers, punks, Teds, hippies, heavy metal fans, freaks, suits and even skinheads, as we crossed over to everyone. We had a residency there in 1983 for two months during which we played a show every week. Hanoi was creating a cool new scene in London at the time and The Marquee was the key place for that. We also recorded our live album, *All Those Wasted Years*, there, which was filmed and released as a video as well. I do miss that venue as it was one of those clubs where it was pretty much impossible to do a bad show. There was just that certain kind of magic in the air there.

Favourite gig? Gary Holton & Casino Steel and their big band with two drummers. That must've been around 1982, after they'd released their fantastic debut album. I also saw Johnny Thunders play there and one of my absolute favourites was The Damned show on the *Strawberries* album tour.

9 April 1973 QUEEN

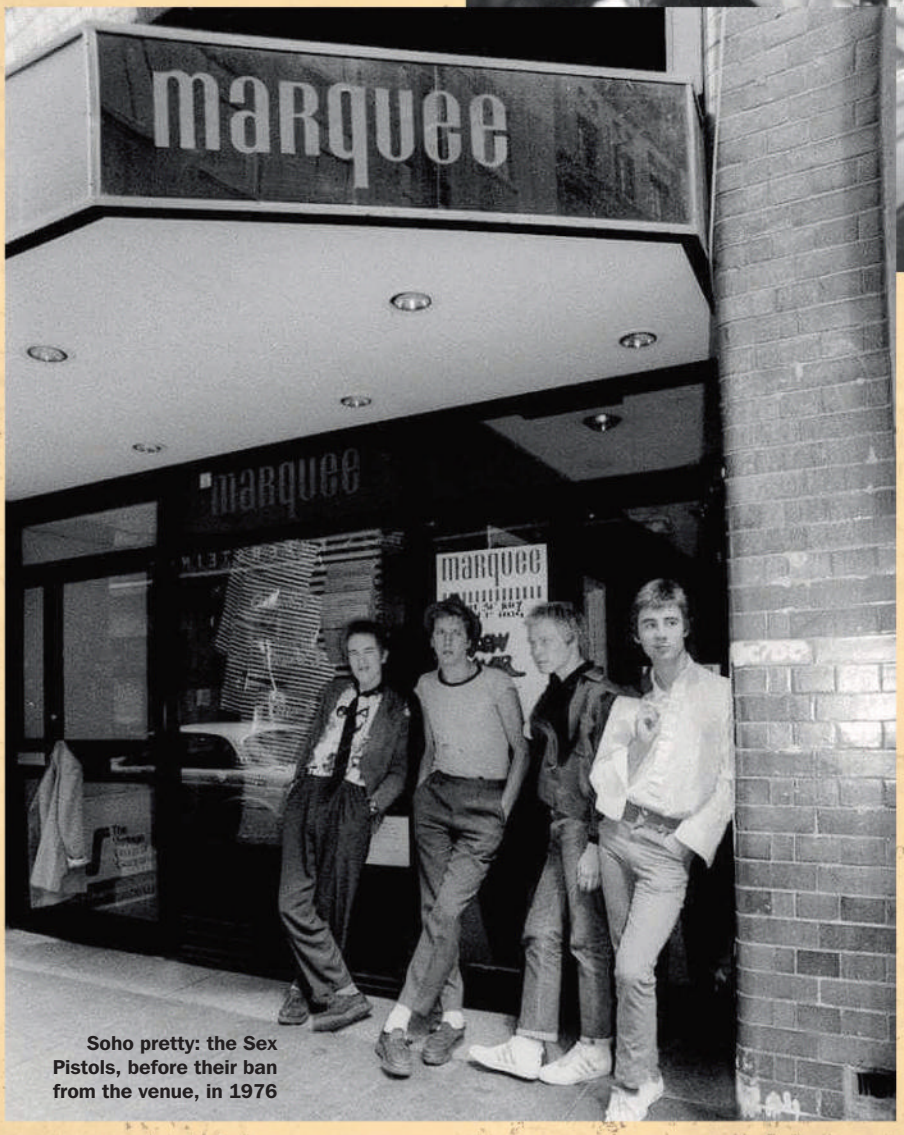
Brian May and Roger Taylor made their Marquee debuts in December 1969 as members of Smile. Smile split, May and Taylor were joined by aspiring singer Farrokh Bulsara (soon to become Freddie Mercury) and bassist John Deacon, and the new band, called Queen, landed a gig at The Marquee, in December 1972, opening for Sparks. Five months later, they were back as a newly signed EMI act playing a showcase headline slot. Jac Holzman, founder and president of Elektra Records in the US, was among those present, famously saying afterward, "I have seen the future of pop music and it is a band called Queen." Friend of the band, Doug Puddifoot, was also there with a camera and a shot of Freddie Mercury caught in a spotlight ended up being the basis for the cover artwork of Queen's debut album (inset), released that July.

Photo: Alamy, Getty

18-28 October 1973 DAVID BOWIE

Bowie first played The Marquee back in 1964 back when he was plain Davy Jones fronting The Mannish Boys. He was back the following year with The Lower Third and then The Buzz. In 1970, The Marquee is where he met Mick Ronson for the first time and, in 1971, the duo returned for a low-key gig previewing songs they were recording for *Hunky Dory*. In October 1973, he took over the club for three days to film a TV special, *The 1980 Floor Show*, a theatrical cabaret extravaganza for American channel, NBC. He was backed by Spiders Mick Ronson and Trevor Bolder, with Aynsley Dunbar on drums and Mike Garson on keyboards. Musical guests included Marianne Faithfull, The Troggs and Carmen. The shows featured the first ever live performances of 1984/Dodo from the forthcoming *Diamond Dogs* album. "One thing has always stuck in my mind," recalls Robin Mayhew, who was the show's sound engineer. "I had set up the sound system and was checking out the piano mics, playing the intro of David's Lady Stardust from the *Ziggy* album. He came over to me and said, 'That's yesterday's music.'"

Costume drama: Bowie onstage at the American TV special filmed at the venue in October 1973



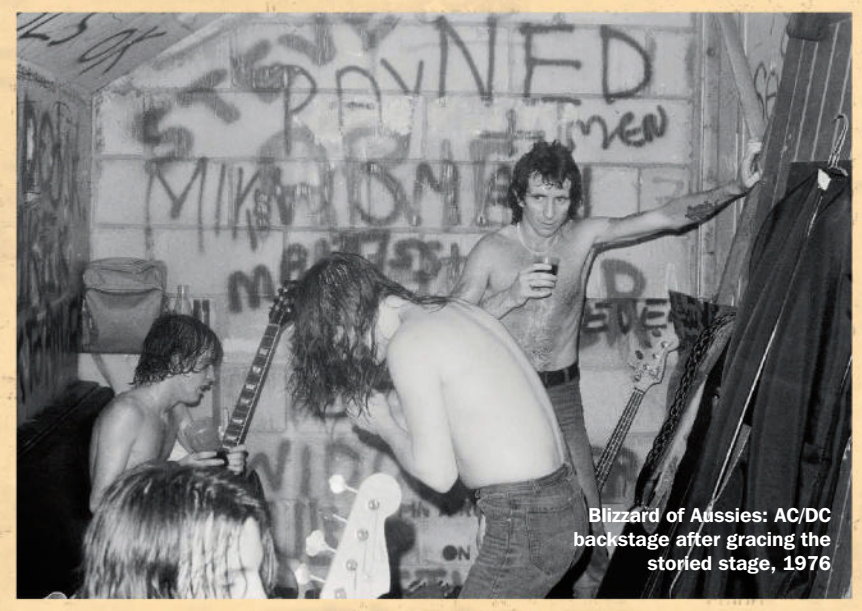
Soho pretty: the Sex Pistols, before their ban from the venue, in 1976

12 FEBRUARY 1976 SEX PISTOLS

The club's assistant manager, Nigel Hutchings, had a fright when he came in one evening. "There were all these people in leather and rubber with safety pins all over, and some girl with a rat on her shoulder, and I thought, what the bloody hell's going on here!" They were here to see the Sex Pistols. At this point the Pistols had played just a handful of gigs, all at colleges. This was their first appearance at a major venue. "We walked to the bar," says Hutchings, "and started watching this band play and we were absolutely pole-axed by what we were seeing." Hutchings saw Johnny Rotten hurl a chair across the stage and witnessed an audience, who'd largely turned up to watch headliners Eddie & The Hot Rods, hurl abuse at the support act. The Pistols screamed abuse back. Before they left the stage, they trashed the Hot Rods' gear. They were banned from the club. That November, The Stranglers also got themselves banned and, in July 1977, The Damned played only the first two gigs of a four-night residency cut short by a falling out with the Marquee management. Even so, the club embraced punk with regular appearances from the likes of Generation X, the Lurkers, the Vibrators, X-Ray Spex and Sham 69.

4 June 1976 AC/DC

On this date Australian rockers AC/DC played their first Marquee headliner and were billed as 'the Greatest Marquee Discovery' – based on the fact that, when the band had just arrived from Australia the previous month, two of the first UK gigs they played were support slots at The Marquee. Starting in July, they began a Monday night residency that ran all summer. They initiated a rivalry with the club's then-most popular live act, Eddie & The Hot Rods, to see who could pull the biggest crowd. "It was mental," recalled Barrie Masters of the Hot Rods. "One week the Hot Rods would win, then they would break it, then we would break theirs, and so it went on. I remember the queue that just went on and on and thinking, there's no way all these people are gonna get in. But they did." This was the hottest summer anyone could remember and inside the club heat was so immense that AC/DC's guitarist Angus Young would end each show stripped down to just his Y-fronts.



Blizzard of Aussies: AC/DC backstage after gracing the storied stage, 1976

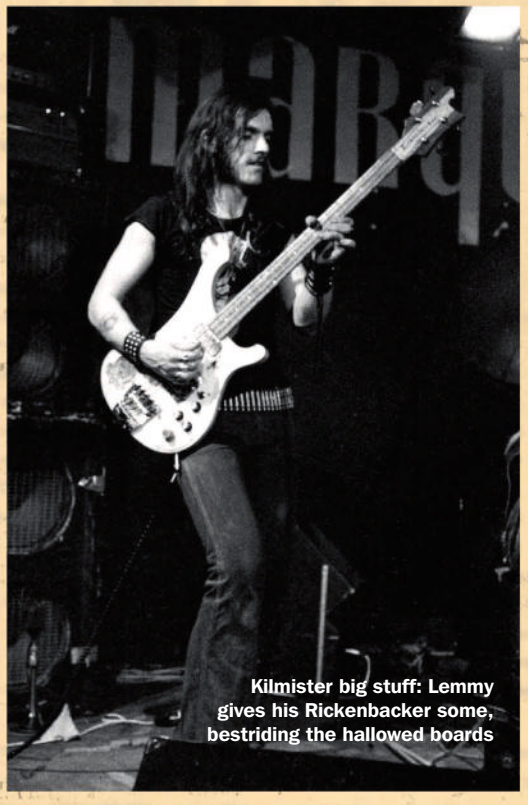
Sultans of sweat: Dire Straits in the days before stadium enormity

14 March 1978 DIRE STRAITS

In 1978, Dire Straits were a backroom bar band peddling low-key urban blues. Thanks to an excellent relationship with The Marquee, their manager, Ed Bicknell, landed them a residency. "With no record out there, no one had heard of us, so people dropped in more out of curiosity and because it was The Marquee than from an avid desire to see us," recalls bassist John Illsley. "Those Marquee shows sent out a message – this band is happening. And when you got a residency at The Marquee it was a stamp of approval." The group returned that July, as part of their debut tour supporting the single Sultans Of Swing. This time the place was rammed. Illsley remembers that the club had to open up the doors at the back and use the loading bay as an overspill. "The sweat was pouring off us, down our faces and arms and over our instruments." Mark Knopfler had to put on a headband to stop the sweat running into his eyes; it did the trick, and he'd continue to wear a headband from then on.

1 April 1977 MOTÖRHEAD

This was billed as Motörhead's farewell gig. The band were living in squats and surviving on a diet of porridge and speed. Phil Taylor and Eddie Clarke had had enough, and it was agreed the band would bow out with one final gig as a farewell to the fans. Taylor reckoned it one of the best they ever did. As a result, Ted Carroll of Chiswick Records offered to bankroll a couple of days in the studio for the band to cut a 45 – they used the time to record 13 demos, eight of which would be polished up to become the debut album *Motörhead* – with a single of the same name issued in June. The single surpassed all expectations, staying in the Top 75 for seven weeks, and ensuring that the band lived on. For years to come Lemmy was a regular presence at the club, hanging out at the bar and playing the fruit machine. "He was always willing to chat to a fan, sign an autograph or pose for a snap," recalls barman Peter Egan. "One of the most genuine guys you could meet."



Kilmister big stuff: Lemmy gives his Rickenbacker some, bestriding the hallowed boards

MARQUEE MEMORIES

THE BIG FIGURE aka JOHN MARTIN (Dr Feelgood)

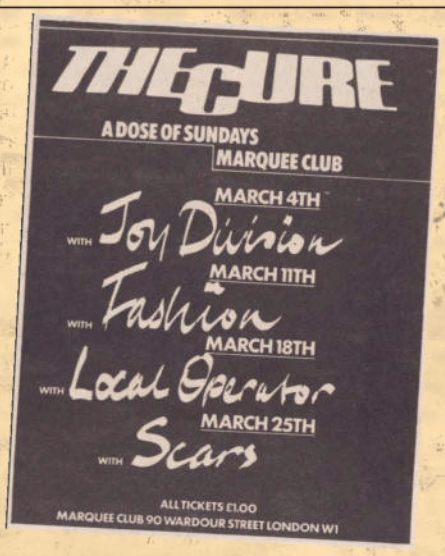
We were thrilled to play The Marquee; it was a kind of statement that you were actually allowed on that stage. You knew you'd hit a certain level as a band. The gig was a great success for us, with plenty of encores, but I think we'd come to expect that by the time we played there, as we had such a strong live show and had built such a solid reputation. It was actually quite a nervous gig for me – whilst I was confident in what we could deliver as a band, the fact that there were so many recognisable eyes in the crowd watching every move was a little unnerving.

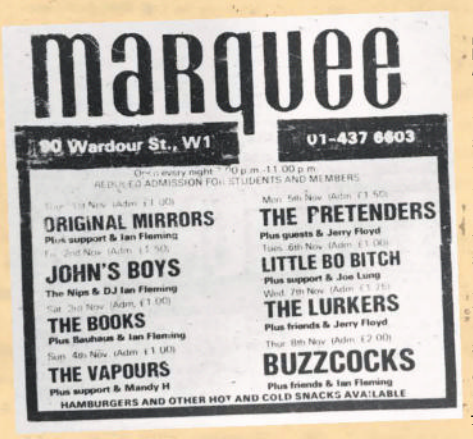
Being a married man with children, I didn't really go to gigs anywhere very much. In fact, perhaps surprisingly, our appearance there was the only time that I ever actually visited The Marquee.

Photos: Getty; Adrian Boot

4 March 1979 THE CURE AND JOY DIVISION

If 1966 was one of the best years in Marquee history, 1979 wasn't far behind. Acts breaking through at the club this year included The Undertones, Pretenders, The Cramps, The Tourists, The Human League, Simple Minds, The Fall, Wreckless Eric, Joe Jackson and Iron Maiden. There was also The Cure, who'd debuted at the club just before Christmas '78 supporting Ultravox. They'd gone down well enough that, in March '79, they were handed a four-week Sunday night residency. They got to choose their own support acts and for the first Sunday they had Joy Division, who The Cure's frontman Robert Smith had heard on the John Peel show. It was only the third London gig for Joy Division, following two appearances at Islington's Hope & Anchor, and the set included Transmission and She's Lost Control. The Cure's own set drew heavily on their forthcoming debut album, *Three Imaginary Boys*. On the final Sunday, The Cure's Lol Tolhurst took a break from the soundcheck and wandered out onto Wardour Street for a cigarette where he saw the club's doorman putting out a 'House Full' sign. "I stared at the sign in amazement," he recalls. "In a few weeks we went from being unknowns to this. We'd done it."





2 November 1979 THE JAM

The Jam first played the club in 1977, returning the following year for two nights as part of their four-date mini-*London Blitz* to promote the single, News Of The World. By 1979 they were too big for The Marquee, but they came back anyway to do a secret gig under the name John's Boys – named after John Weller, Paul's dad and the band's manager. Hundreds were turned away, including some who remained determined to get in by any means possible. Journalist Garry Bushell recalls walking up Wardour Street and seeing a skinhead rummaging in a skip full of debris, pulling out a scaffolding pole and attempting to smash through the door. The set was heavy on material from new album *Setting Sons*. The final number played was, appropriately, 'A' Bomb in Wardour Street. "It was fantastic, one of the best gigs I saw The Jam ever play," says Bushell. The support act that night were The Nipple Erectors featuring a young Shane MacGowan.

8 September 1980 U2

U2 had already appeared a couple of times at the club, playing support slots. Marquee manager Nigel Hutchings wasn't a fan, but he thought "they were really nice guys", so he'd caved and given them this series of headliners. He distinctly remembers watching a soundcheck with his girlfriend and uttering the immortal line, "I really can't see this lot doing anything." At this time, things were starting to move for U2 and their debut album, *Boy*, was about to be released. The buzz of excitement was reflected at the Marquee where the audience wouldn't let them go until they'd played three encores. For guitarist the Edge, the series of shows was the start of a real London following. "It was the perfect place for U2 to play, and the legacy of the place became a spur to get us onto the next level. By the end of the month, we were just a better band."

"AND THE WINNER IS..."

Most appearances at 90 Wardour Street

It's almost impossible to present a definitive list of who played how many times at The Marquee on Wardour Street because the club programmes and weekly ads in the music press often omitted to name the support acts – which could change at short notice anyway. This list, then, is of the 30 artists with the highest number of advertised performances at the club.

200 Long John Baldry, solo, and with The Hoochie Coochie Men, Cyril Davies and Steampacket
99 Mann-Hugg Blues Brothers/Blues Brothers/Manfred Mann/Manfred Mann's Earth Band
93 The T-Bones/Gary Farr and the T-Bones
87 The Mark Leeman Five
60 Dumpy's Rusty Nuts/Bolts/DRN/Dumpy
53 Brian Auger, with his Trio/Trinity/Oblivion Express, solo and with Steampacket
53 Cyril Davies All-Stars
53 Jimmy James & The Vagabonds
49 Rory Gallagher/Taste
48 Mahatma Kane Jeeves/Mahatma
47 Chelsea
47 John Mayall's Bluesbreakers
46 UFO
45 The Yardbirds
42 Marmalade
42 Timebox
42 Writing On The Wall
41 The Herd
40 Neat Change
39 The Enid
38 Alex Harvey
38 Yes
37 IQ
37 Pendragon
36 Spirit of John Morgan
36 Stray
35 The Settlers
35 Solstice
35 Strider

MARQUEE MEMORIES

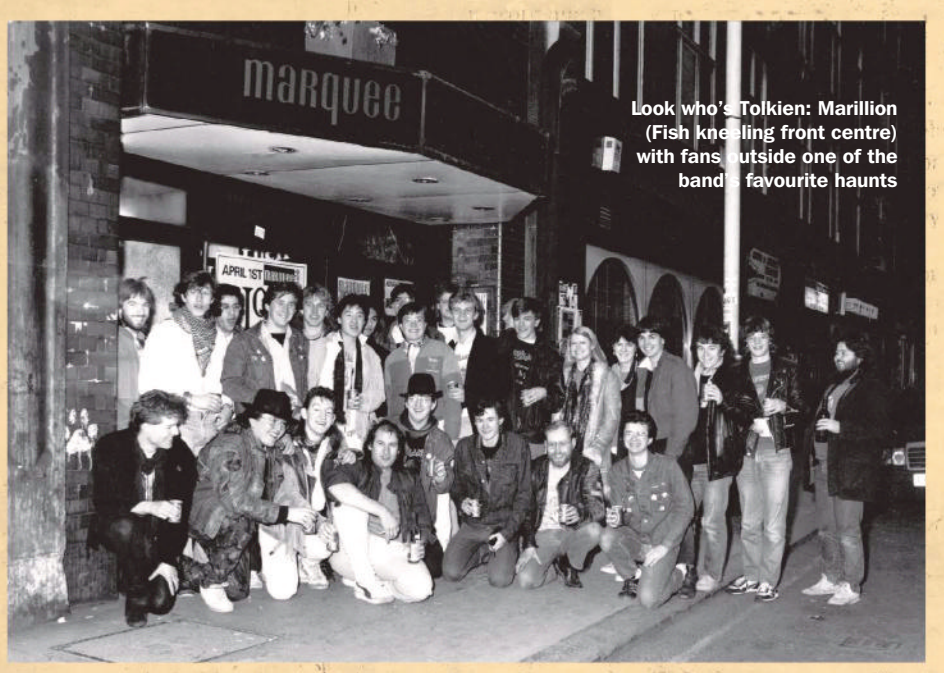
FRANCIS ROSSI
(Status Quo)

The Marquee was one of the circuit of venues where a lot of well-established bands played. You'd see the names on the posters – Sabbath, Deep Purple, Van Der Graaf Generator, Ten Years After etc. We were a young, unified band then and our only aim was to become more successful, so selling more tickets at The Marquee or getting paid more to play there were clear markers of our progress. So, on that basis, you knew you were on a certain level, and even though the place was a bit of a shithole – your feet stuck to the carpet and the dressing room stank of shit, piss and spunk – there was a certain special air about The Marquee.

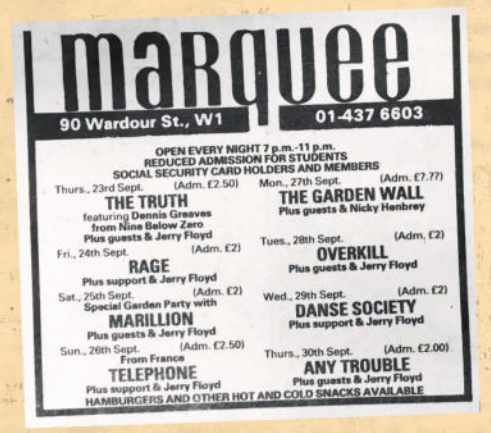
I remember early in the punk years we were in a pub nearby and someone said come in and look at this punk band – I can't remember who they were. Anyway, I was stood near the back and this punk who was about 16 or 17, said, "Fuck off, Rossi, you boring old fart, you shouldn't be in here." It took me aback a bit – I was only about 27. I often wonder if he looked back when he was in his twenties and thought what a dickhead he'd been.

25 January 1982 MARILLION

The Marquee was where, in the late 60s and early 70s, the giants of progressive rock, including Yes, King Crimson, Jethro Tull and Genesis, had all regularly played – through 1969, Yes had pretty much been the club's house-band. So, when Aylesbury band Marillion spearheaded a second coming of prog in the early 80s, the dream was to play The Marquee. Singer Fish recalls the first Marquee headliner, in January 1982, as "a huge moment for us". There were a dozen more gigs at the club that year. "Soho was a really vibrant place at that time," recalls Fish. "Post soundcheck we'd go to The Ship [pub] and meet up with fans. After the gig we'd go across to the St Moritz [club], sit there in the cellar and watch Lemmy throwing his entire life and coins into a fruit machine." The band recorded their debut album, *Script For A Jester's Tear*, at Marquee Studios – the chattering voices heard at the beginning of the track He Knows You Know belong to Marquee secretaries. The 1984 B-side, Cinderella Search, includes a line about the "Marquee of promises", while the cover art of 1987 single Incommunicado shows fans queuing outside The Marquee and the video for the song was shot inside.



Look who's Tolkien: Marillion (Fish kneeling front centre) with fans outside one of the band's favourite haunts


marquee
90 Wardour St., W1 01-437 6603
OPEN EVERY NIGHT 7 p.m.-11 p.m.
REDUCED ADMISSION FOR STUDENTS
SOCIAL SECURITY CARD HOLDERS AND MEMBERS
Thurs., 23rd Sept. (Adm. £2.50) THE TRUTH featuring Dennis Greaves from Nine Below Zero Plus guests & Jerry Floyd
Fri., 24th Sept. (Adm. £2) RAGE Plus support & Jerry Floyd
Sat., 25th Sept. (Adm. £2) Special Garden Party with MARILLION Plus guests & Jerry Floyd
Sun., 26th Sept. (Adm. £2.50) From France TELEPHONE Plus support & Jerry Floyd
Mon., 27th Sept. (Adm. £7.77) THE GARDEN WALL Plus guests & Nicky Henbrey
Tues., 28th Sept. (Adm. £2) OVERKILL Plus guests & Jerry Floyd
Wed., 29th Sept. (Adm. £2) DANSE SOCIETY Plus support & Jerry Floyd
Thurs., 30th Sept. (Adm. £2.00) ANY TROUBLE Plus guests & Jerry Floyd
HAMBURGERS AND OTHER HOT AND COLD SNACKS AVAILABLE

27 September 1982 GENESIS

In 1982 Genesis were a stadium band playing to audiences numbering in the tens of thousands. That September, as a prelude to three sold-out nights at the Hammersmith Odeon, they decided to return to the club they'd last played 10 years previously. Billed as The Garden Wall (one of two public schoolboy bands that merged to become Genesis back in 1967), fans sussed it immediately and a massive queue formed for tickets, which were limited to 500. One of the lucky punters was Fish: "It was one of the most amazing gigs I ever saw at The Marquee," he admits. "I couldn't actually believe I was present." Members of fellow neo-prog band IQ weren't so fortunate, missing out on tickets, and resorted to climbing onto the club's roof to listen through the skylight. Genesis frontman Phil Collins would have had some sympathy – back in '67 he had managed to get in for the legendary Hendrix gig but after watching the support act had to leave before Jimi came on in order to get the last train home.

27 March 1984 METALLICA

The US rockers had just arrived in London to play a series of dates around the country on a joint three-band tour. It was cancelled at the last minute, so the record company put the band up in London to do press interviews and a hastily arranged Marquee gig, the band's first on British soil. Over the previous five years, the Marquee had established itself as the home of the New Wave Of British Heavy Metal, and every international rock act wanted to play the club. On one of the nights before the gig, lead singer James Hetfield and drummer Lars Ulrich headed up to the Royal Standard pub in Walthamstow, where metal band Exciter were playing, to hand out flyers and ask people to come see them. In the end they drew a respectable crowd and played at a volume that literally set the Marquee shaking. They returned two weeks later for a sold-out follow-up gig – a gig that, in 1996, *Q* magazine voted one of the greatest ever.

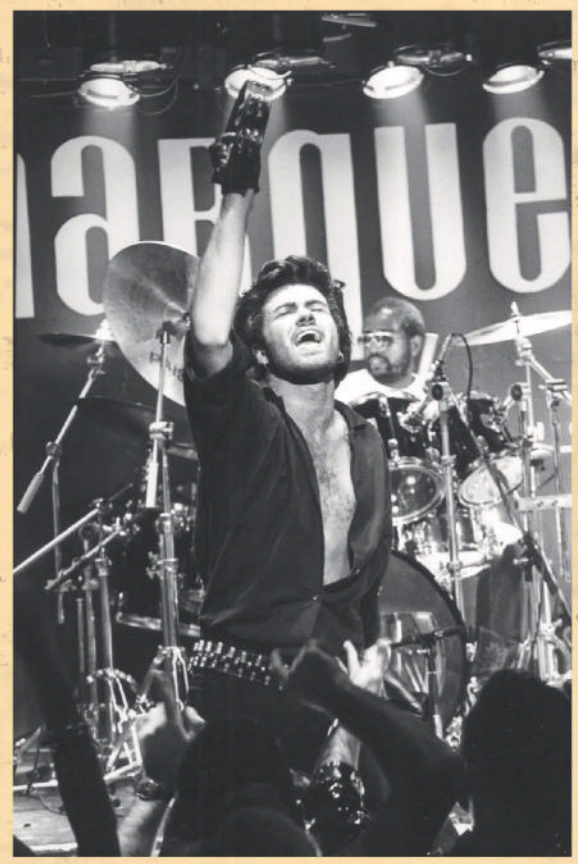
MARQUEE MEMORIES

GLEN MATLOCK (Sex Pistols)

The Marquee was a great venue. I played there a couple of times and I also remember playing at the new venue when they relocated it. I remember when the Pistols were supporting Eddie & The Hot Rods, there was a bit of friction. The crowd weren't really on our side – someone shouted out, "You can't play" and I said, "So what?" and that became a quote in one of the music papers. John [Lydon] was going out of his way to mess with the PA speakers. He always had a black magic marker with him, and he was poking holes in the front of the speakers with it. We'd done a few songs, but we were encouraged to finish early. We were not only banned from playing there, but they also banned us from going to see anyone else there. It's funny because I remember going into the toilet and someone had written Sex Pistols on the wall, and I said to John, "Hey, we've got fans" and he just laughed and said that's why he always took a magic marker with him.

I saw so many people playing there, but the one that stands out was The Sensational Alex Harvey Band just after *Next* had come out and they brought a 10-piece brass section out for I Just Want To Make Love To You. I remember I was queueing up on Wardour Street to get in and all of a sudden, a door opened to the left of us, in one of those buildings near The Ship pub. This bloke came out in a pink satin suit, with his jacket carefully arranged over his shoulders – it was Rod Stewart. Everyone was taken aback by this Flash Harry geezer.

Photo: Avalon; Lee Black Childers. Marquee Memories interviews by Mark McStea



28 October 1985 WHAM!

The pop duo used The Marquee as the setting for the video of their single I'm Your Man. It begins with George Michael and Andrew Ridgeley outside the club on Wardour Street desperately trying to sell tickets for the show to passers-by. The action then switches inside where the band perform in front of the famous Marquee logo. The whole thing was shot in complete secrecy with the audience hired in from various acting/model agencies. Manager Nigel Hutchings recalls that Michael used his office as a dressing room, while Ridgeley used Harold Pendleton's room. The band's manager, Simon Napier-Bell, would have been familiar with the place from his days as the manager of The Yardbirds (and Japan, although they only played there once, in September 1977). Reputedly the decision to film at 90 Wardour Street was made by George Michael who had always wanted to play The Marquee.

Compare and contrast: Guns N' Roses in 1987 and (above) Wham! play the same venue in 1985

19 June 1987 GUNS N' ROSES

This was the band's first gig outside of America, just prior to the release of *Appetite For Destruction*. It was their manager Alan Niven's idea to fly the band to the UK in the hope of creating a media buzz that would give them some credibility back home. Playing support that night was Little Angels, a rock outfit from Scarborough. Their keyboard player, Jimmy Dickinson, recalls arriving early and catching Slash's soundcheck. "He's got a cigarette in his gob, he's got his top hat on, and he's stripped to the waist playing his Les Paul down by his knees and I literally couldn't stay in the room because it was so loud. I was 17 and it just blew my mind." It was like a punk gig, with an aggression between the audience and the band stoked by frontman Axl Rose. "There was something in the air, this electricity, and you just knew they were going to take over the world from that one tiny show," recalls Dickinson. They played three gigs at the club in 10 days before heading back to California. Four months later, GN'R were back in London, walking offstage having performed to a packed Hammersmith Odeon, well on their way to becoming the biggest rock band in the world.

Robert Sellers, with Nick Pendleton, is the author of* Marquee: The Story Of The World's Greatest Music Venue *(Paradise Road). See overleaf for this month's 'Marquee Collector'.

MARQUEE MEMORIES

BRIAN JAMES
(The Damned)

The room itself was a medium-sized square space with decent sound wherever you stood. A perfect little dive for all types of rock music.

One favourite gig there would have to be the second night of The Damned's first year anniversary gigs, in July 1977. The place was rammed, and we definitely rose to the occasion. Another was with The Lords Of The New Church in 1983, when we were augmented by Simon and Rudy on sax and trumpet from The Members and Matt Irwin on keyboards – all on that very small stage. Stiv [Bators] still managed to be his usual manic self, be it down amongst the packed audience or balancing on Nick's bass drum. Another fun hot and sweaty night down the wonderful Marquee.

The first time I went there, my mate's mum had sent off for free tickets to a filming of the Jimi Hendrix Experience miming to their latest single, Purple Haze. My memory is a little fuddled, but I seemed to remember it was for some German TV show, and when filming was completed, the band plugged in and played a short set. It was fucking amazing.

31 July 1988 LISA DOMINIQUE

The final night at 90 Wardour Street. The headline act on this landmark occasion was *Kerrang!* magazine's favourite East Yorkshire rock chick Lisa Dominique. The management wanted no fuss – after all, the club wasn't closing for good, just moving to new premises on Charing Cross Road. Still, when Dominique finished her set there was a mass stage invasion. One punter made a beeline for Dominique and near-permanent Marquee fixture Lemmy stepped in with a warning – "Don't even think about it!" – and hit him over the head with a microphone. By the end of the evening people ripped off bits of the club to take away as souvenirs. One guy took the backstage door. Fish of Marillion yanked off the Charrington beer light from the top of the tap at the bar. Two weeks later the club reopened at its new address with a gig by KISS. But for those who knew the old place, Charing Cross was lacking. "It never had the same vibe," muses Fish. "It lost all the intimacy and the magic. It just became a franchise, like a musical McDonalds. They could put a logo up and all the old posters, but it was never going to be The Marquee, never."

The Collector

This month: Marquee archivist **Nick Pendleton**

Fortunate son: Nick Pendleton with some of his collection of Marquee-related memorabilia

Nick Pendleton is the only child of Harold and Barbara Pendleton, who founded the legendary Marquee back in 1958 and ran it until 1988. In 1961, Harold and Barbara launched the Richmond Jazz Festival, and several changes of venue led them to Reading, where the festival continues today – although the Pendletons stopped running it in 1991. Nick grew up at the Marquee, heading to the club where his parents had offices upstairs most days after school. At the time, he was more interested in the Space Invaders machine than the music, although as a teenager he got a kick out of seeing one of his favourite bands play a secret gig there: The Police. These days Nick chairs Entec Sound & Light, the music production company developed by his parents.

What do you collect, and why?
It is my privilege to be the custodian of a huge archive of material relating to the Marquee and Reading Festival. I collect any music books and biographies that reference people's experiences at the club or the festival, and albums that were either recorded live at the club or at Marquee studios. I'm proud of the legacy my parents created and love discovering new bits of information and recordings connected with this time. I also really enjoy understanding how bands and artists got started and the struggles they overcame to become successful. Those early recording and stories are often the most authentic and best part of the tale.

How big is your collection?
When the club moved from Wardour Street and we sold the rights to the club to Rod Stewart's manager Billy Gaff, most of our archives were stored at our other businesses and our home. In recent years, I have tried to consolidate and organise all of the material. We have all the weekly programmes issued by the club, an archive of old *Melody Makers* and *Jazz News* newspapers (which dad published), all the festival programmes, a large selection of posters, artists contracts and files related to that time.

What do you think it is worth?
For me it has more personal than monetary value, but we occasionally see Marquee programmes and Reading Festival posters appear on auction sites for prices well over £1,000 each. I once saw a few plywood panels that had lined the Marquee dressing room on the BBC show *The Bidding Room*. They were covered with graffiti and signatures scrawled by bands, and they fetched a significant amount. Sadly, we didn't think to take the walls with us when we left. These clearly weren't the original solid walls of the building that famously included the first design of the Yes logo and a sketch comparing Pete Townsend's nose to a Rickenbacker guitar.

What's the rarest/most unusual/most valuable item you have?
Recently I found in our collection some pristine letters from George Hollering, who was the owner of the famous Academy cinema on Oxford Street – this is where The Marquee was launched back in 1958, in the basement of the Academy. So Hollering was The Marquee's landlord from 1958 to 1964. The letters included charges to my parents for hire of temporary chairs and various artifacts. I also love a letter written by Courage Brewery asking for payment for supplies in the form of a poem. It seems perhaps there was a bit more of a relaxed sense of humour in the 70s than today. We also have original contracts for artists well before they became famous - for example, Jimi Hendrix and David Bowie. We also have the relative prices we paid for artists on the festival bill. For example, in 1972 the Faces were paid a record £4,000, while Genesis got £175.

Any elusive gems you're still looking for?
We are still discovering gems in our current archive. In terms of new material to add to the collection, I am still looking for a detailed history of Manfred Mann, which is out of print that will add some more colour to the 100-plus appearances at the club and hopefully give some more context to the night that Dylan came to see them at the club after his 1965 Royal Albert Hall concert. This visit subsequently led to them covering four of his songs to great effect, including The Mighty Quinn.

"WE DIDN'T THINK TO TAKE THE WALLS OF THE VENUE WITH US WHEN WE LEFT"

What's given you the biggest thrill?
It's not buying items, it's more about discovering information. Like reading the autobiography of one of the members of Dire Straits I found out that it was on a hot and sweaty night at The Marquee that Mark Knopfler first wore his signature forehead sweatband. From another book I learned that it was at the Marquee that David Bowie first met Mick Ronson and that, after the gig, the two of them went next door for a drink at La Chasse, the private drinking club that acted as the Marquee's green room. I think the 'fuzzy front end' of how bands formed and musical styles evolved is the most unreported but interesting part of music history.

How do you track stuff down?
I lose hours in bookshops scanning the music section and will search any index at the back of a book. Perhaps surprisingly there are even multiple references to The Marquee in the ex-home secretary Alan Johnson's autobiography as he was a regular visitor to watch his favourite band The Yardbirds. I am also an avid viewer of music documentaries on BBC4 and Sky Arts which can often contain moments of inspiration related to the Marquee or Reading that influenced the careers of artists. Unearthing of these moments is a good prompt for further research. For example, a recent documentary about Buddy Guy showed the influence his set at The Marquee had on Eric Clapton and him setting up Cream as a threesome.

What's your favourite record shop?
Sadly, many of my favourites are no longer around. I had a particular passion for Select-A-Disc from my days at university in Nottingham and the Soho branch. My dad's journey into music actually started in the first place he visited in London which was Dobell's in Soho, where he met his lifelong friend and jazz great Chris Barber. If I have a spare hour Guildford way, you will always find me in the second-hand record shop Ben's Collectors Records. In London you will find me in Fopp or Rough Trade (where one of the Marquee group of companies, Entec, provide the sound and lighting for any artist performing there).

How often do you listen to the stuff in your collection?
I am always looking for something new so probably don't go back to listening to my collection as much as I would like. It is not just the listening that gives pleasure. It is the physical opening of the gatefold or cover and appreciating the artwork and craft involved in putting it together. The Spanish author, Carlos Ruiz Zafon, puts it well: "The Cemetery of Forgotten Books is a metaphor, not just for books but for ideas, for language, for knowledge, for beauty, for all the things that make us human, for collecting memory."

How will you eventually dispose of your collection?
I would prefer the phrase 'passing on'. Given the collection documents both a unique span and moments in music history – from the 50s to the 90s – that we are never likely to witness again and is a very personal record of my family's involvement, I hope it will pass down for my daughter to enjoy and be proud of.

What's your all-time favourite record, regardless of its value or rarity?
I am particularly fond of *Zenyatta Mondatta*, the third studio album by The Police. I have a copy that the three members of the band signed for me when I was 13 in the Marquee dressing room when they returned to do one of the Marquee's famous secret gigs under the pseudonym The Aces. I also have an emotional attachment to the Moody Blues song Go Now that we played at my Dad's funeral. This was the first track recorded at a half-built Marquee Studios that went on to become a No 1 hit in the UK and the US. My favourite song that mentions the Marquee is the Vapours song, Live At The Marquee.

Nick Pendleton is the co-author of *Marquee: The Story Of The World's Greatest Music Venue* (Paradise Road, 2023).

From The Vaults

Reissues, remasters and compilations

Succession Plan

They won't get fooled again, again: how Pete Townshend took his band to the next level on their '71 masterpiece. *By Michael Heatley*

The Who

Who's Next / Life House

★★★★

UMC 3587307 (10CD/Blu-ray)

It's one of rock's ironies that an iconic album like *Who's Next*, first issued on vinyl in August 1971, was salvaged from the wreckage of *Life House*, a movie project Pete Townshend had planned as the follow-up to The Who's 1969's rock opera epic *Tommy*. He'd found big-screen funding easier to get than the task of selling the concept to his bandmates, already tired of flogging the "deaf, dumb and blind boy" tale around the world. *Live At Leeds* had been an attempt to prove to band and audience alike that there was more to life than Tommy Walker, though it contained no new material.

The funding for the film was suddenly withdrawn after exploratory performances of the new material at London's Young Vic theatre, and the release of *Who's Next* drew a line under the project – for a while, at least. *Life House* did resurface in 2000 with a six-disc *Lifehouse Chronicles* set and a few live gigs by Townshend with other non-Who musicians.

The ultimate Super Deluxe Edition package of *Who's Next* and its ill-fated predecessor features (deep breath) 155 tracks, 89 of which are previously unreleased and 57 of which feature new mixes. These occupy 10 CDs plus a Blu-ray of Steven Wilson mixes: of the compact discs, four feature 1971 concerts in London and San Francisco, while the first is a *Who's Next* remaster by long-time collaborator Jon Astley. Townshend's *Life House* demos take up two discs, contemporary non-album singles another, while the remaining three mop up Who studio sessions from New York (1971, with Mountain's Leslie West and others) and London (1970-72, Glyn Johns presiding).

Much of the London Young Vic show of 26 April 1971 was included in the 2003 *Who's Next* Deluxe Edition package. And while some of the 13 December San Francisco Civic Auditorium, an altogether more assured performance, emerged on various compilations from the mid 80s onwards, it is complete here for the first time. Unbelievably, much of *Who's Next* was recorded on unsophisticated 8-track equipment, providing Steven Wilson with a challenge to create his Blu-ray mixes. Multi-tracks for two tracks, Bargain and The Song Is Over, were missing, so have been reconstructed.

Life House shares themes with *Tommy,* but takes them to another level that, Townshend now insists, predicts the internet. "I'll act as a computer," he said at the time, "and everything will be fed into me and processed and then put out again." If that adds a contemporary edge to 50-year-old music seen through a 21st-century lens, little can be said about *Who's Next*, the band's fifth and only UK No 1 long-player, that hasn't already been uttered. The fact that three of the songs on the record – Behind Blue Eyes, Won't Get Fooled Again and Baba O'Riley – are still mainstays of the band's stage act half a century after release says it all.

In all honesty, there will not be many Who fans who aren't buying a large chunk of this for a second time, so a 100-page book with contributions from Townshend, Wilson, Andy Neill and Matt Kent will play a part in the purchase decision. There's also a 170-page graphic novel which will be made available separately but, in most cases, will surely be looked at once and returned to the box alongside other sundry printed ephemera.

There will be a bewildering variety of spin-off releases, including the San Francisco concert and a half-speed vinyl master of *Who's Next*, but the Blu-ray, which includes 14 non-album Who singles alongside new Atmos and 5.1 album mixes, will be the incentive for most box buyers.

All in all, it's been an expensive summer to be a Who fan, especially if you've attended the live orchestral gigs. But the 1970-71 period was arguably The Who's, and Pete Townshend's, most creative, and its celebration is to be welcomed at – almost – any price.

Q&A

Pete Townshend on the battle for The Who to be taken seriously, picking up the pieces from the *Life House* project and how Glyn Jones helped shape the record.

How did the *Who's Next / Life House* box come about, and how much have you been personally involved?

This is something the folks at Universal do to try to screw a little bit more income out of the assets they now own. But they've been doing it for years before they bought our catalogue; the last, lovely one was *The Who Sell Out*. And generally they do good stuff. This one was always going to be special, and I knew I'd have to write something for it. I relied on my colleague and archivist Matt Kent to gather some info.

What is the most important part of this box to you?

Having a chance to get my hands on the demos

The Who: some idiot had interrupted their weekly game of Twister

again, which I've always felt were really special. And to try to focus on what was essentially at the heart of what *Life House* meant. Who fans aren't interested in what got lost, but rather what has always been in the central mainstream of the story. The main thing was the graphic novel. A chance for me to make a storyboard with Jeff Krelitz, the producer, and some fantastic artists and researchers. It will give people a chance to look at what I did in 1971 and help people get a sense of… the way those songs might have worked in the day had a movie been made.

So the graphic novel was your idea?

It was my commission. James Harvey wrote the story, I approved it. He updated it in some ways… I absolutely love the graphic novel. Not just because it's such a great piece of work visually but because it tells the story, based mainly on the very first script, which was always the one people used to say to me was a mind fart. And I feel vindicated.

I think it's possible it might turn into a TV series or a movie as a result. It feels like a storyboard and I'm really proud of it. That's in the box, for the people that buy the big one. For anybody that's interested in the *Life House* project it pretty much ticks all the boxes.

> "I knew that the music was gonna be among the best that I've ever produced"

Do you feel the two gigs included on the box set, from the Young Vic and San Francisco, are relevant to *Life House*?

No, they're not really. When you put a box set together, you try to create a mood of the moment. What happened in San Diego [sic] was that we were we were starting to realise that we, The Who and [associate producer] Glyn Johns, had created music that was powerful enough to smash through [to] a massive audience rather than just clubs, Fillmore Easts and the kind of places that we played with *Tommy*. We had broken through to stadium events, really, and it was the music that had done that. So there's that significant moment that this project produced, a breakthrough for the rock industry as a whole. Also, with respect to the Young Vic, we shouldn't have been in a theatre; we should have been in a "shed".

You still slightly play down *Life House* when you talk about it onstage. Was the sense of "failure" overcome by the fact that *Who's Next* got to [UK] No 1?

The success of the album – oh fuck, man, it was just great. Prior to that, The Who were considered to be a bit of a joke by most musos. *Tommy*, as a rock opera, was not considered to be as important as, say, Crosby, Stills & Nash's first album, The Band, or what The Beatles were up to.

I knew that the music was gonna be among the best that I've ever produced. What actually happened was that Glyn put together an album, which was very, very workmanlike, beautifully recorded. He honoured my demos, he took the good bits and ignored the bad bits – not the bad bits, but the unnecessary bits. I was immensely proud of the fact that, at last, we'd made a record that felt like a good muso record… suddenly the music buffs were taking notice.

As told to Michael Heatley

Photo (The Who): Trinifold Archive

JAZZ COLLECTOR

By Charles Waring

No one knows where the hard bop pianist **SONNY CLARK**'s body lies. After his tragic death at the age of 31 in New York in 1963, his relatives were sent the wrong corpse to bury. It was a horrid mix-up that was never resolved but some conjecture that Clark may lie in an anonymous burial plot in Potter's Field, a cemetery on New York's Hart Island, where, ironically, he once dug graves as an inmate of Riker's Island prison. Though Clark was just one of many junkie jazz musicians who came to an ignominious end at a young age, he left a rich legacy of recordings behind, all recorded in a purple patch between 1957 and 1961. ***The Complete Sonny Clark Blue Note Sessions*** (★★★★★ **Mosaic**) is a richly rewarding 6CD collection devoted to the pianist's nine Blue Note album sessions. Forging a unique style that lay somewhere between the virtuosic elan of Bud Powell and the percussive drive of Horace Silver, Clark produced some astonishing work in a variety of settings for Blue Note, which included the quintessential hard bop manifesto, *Cool Struttin,'* whose popularity in Japan sparked a renewal of interest in Clark's oeuvre. The pianist's sidemen on these sessions include John Coltrane and Hank Mobley, whose presence affirms

Clark's high standing in the New York jazz scene of the late 50s and early 60s. (The box set is available from mosaicrecords.com).

Clark was still musically active when in 1959 a bearded Texan who played a white plastic horn arrived in New York and blew up the bop scene by playing free jazz. His name, of course, was **ORNETTE COLEMAN**. Before he arrived in the Big Apple, where he joined Atlantic Records, he recorded for producer Lester Koenig's LA-based Contemporary label. His debut for the company, 1958's ***Something Else! The Music Of Ornette Coleman*** (★★★★ **Craft Recordings**) is now reissued on vinyl, and thanks to the detailed clarity of Bernie Grundman's all-analogue mastering, sounds terrific. It's more bebop-oriented than Coleman's other recordings but the seeds for the free jazz revolution are already evident in his quirky phrasing.

Like Coleman, the New York pianist **MAL WALDRON** began playing bebop before going in a more avant-garde direction. ***Mal/2*** (★★★ **OJC/Craft Recordings**) is his largely forgotten second outing for Prestige from 1957 which is given a new lease of life via a Kevin Gray-mastered vinyl reissue on the revived Original Jazz Classics imprint. It's notable for the presence of John Coltrane, whose athletic tenor horn lights up several tracks, including the hard-driving Potpourri.

Like Waldron, who moved to Germany, the Kansas City multi-instrumentalist **NATHAN DAVIS** relocated to Europe, settling in Paris in 1962. Best remembered as a musical associate of Eric Dolphy, Davis's debut platter ***The Hip Walk*** (★★★★ **MPS**) finds him alternating between tenor and soprano saxophones and flute. Two other US ex-pats contribute to the session; trumpeter Carmell Jones and drummer Kenny Clarke.

Another American saxophonist, soprano specialist **STEVE LACY**, was also drawn to Europe, where he lived from 1965 until his death in 2004. He started out playing Dixieland jazz before immersing himself in the avant-garde scene, playing with Cecil Taylor and Thelonious Monk. He included tricky compositions by both Taylor and Monk in ***The Straight Horn Of Steve Lacy*** (★★★★ **Candid**), an excellent 1961 album where he duelled with baritone saxophonist Charles Davis while bassist John Ore and master drummer Roy Haynes offered a fluid rhythmic backdrop.

Drink Plenty Water (★★★★ **Harvest Song Records**) is a lost album by the great Chicago tenor saxophonist **CLIFFORD JORDAN** (1931-1933), which he recorded for Strata-East in 1974 only to see it shelved. Now resurrected by his family, it turns out to be a buried treasure that deserves wider attention: a spiritually inclined, storytelling vocal album performed by a 15-piece ensemble featuring arrangements by Bill Lee.

Best remembered for his eerie score to *The French Connection* movie, **DON ELLIS** was a groundbreaking trumpeter who experimented with compound time signatures, Indian ragas, and microtonal tuning. Now remastered, his 1960 debut LP ***How Time Passes*** (★★★ **Candid**) might seem mildly conventional today, but Ellis was trying to push beyond the language of bebop in the company of a quartet that includes a young Ron Carter on bass.

Talking of bassists, movie icon Clint's son **KYLE EASTWOOD** offers jazzed-up orchestral versions of music from some of his dad's famous movies in the shape of ***Eastwood Symphonic*** (★★★ **Discograph**). Played by his British jazz quintet with grandiose, widescreen augmentations by the Czech National Symphony Orchestra, Eastwood covers a wide range of film music, from *Dirty Harry* to *The Good, The Bad & The Ugly*.

Also indebted to a huge ensemble (the 91-strong Tbilisi Symphony Orchestra) is ***My Heart Speaks*** (★★★★ **Resonance**), the new opus by the prolific and highly esteemed Brazilian songwriter **IVAN LINS**, who performs jewels from his vast back catalogue. A symphony of lushness, the record features cameos from singers Dianne Reeves and Jane Monheit plus trumpeter Randy Brecker.

Not quite so huge an aggregation but still substantial is **DARCY JAMES ARGUE'S SECRET SOCIETY,** an 18-strong Canadian big band whose superlative album ***Dynamic Maximum Tension*** (★★★★ **Nonesuch**) is brimming with a sonic invention which is redolent of Lalo Schifrin's funky movie scores.

Horros (★★★ **Svart**) is the atmospheric third album by the Finnish group **VIRTA**. Its chief highlight is Millennium, a dreamy ambient soundscape where a lonely melancholy trumpet floats forlornly above nebulous synth clouds.

More haunting sounds from Scandinavia come from veteran singer **MARI BOINE** and pianist **BUGGE WESSELTOFT**, whose singular musical sensibilities elegantly intertwine on an intimate recital called ***Amame*** (★★★ **By Norse Music**). It's as bleak and beautiful as a Norwegian fjord.

Turning up the temperature is the African-influenced Austrian seven-piece band **SHAKE STEW**, who serve up a variety of simmering polyrhythmic grooves on ***Lila*** (★★★ **Traumton**), a blend of live and studio tracks. Among the standouts is Not Water But Rest featuring a spoken-word cameo from Precious Nnebedum.

Japanese piano sensation **HIROMI** will have fusion freaks drooling over her latest musical adventure, ***Sonic Wonderland*** (**Telarc/Concord** ★★★★) featuring trumpeter Adam O'Farrill, bassist Hadrien Feraud and drummer Gene Coye. It reverberates with thrilling distant echoes of Return to Forever and Weather Report.

Finally, the much-talked-about US free jazz quintet **IRREVERSIBLE ENTANGLEMENTS** make their keenly anticipated major label debut with ***Protect Your Light*** (★★★★ **Impulse!**). Led by the provocative poetry of Moor Mother, the band's punk mentality shines through on eight tracks defined by an exciting tangle of mesmerizing spoken word vocals, blaring horn fanfares, and turbulent rhythms.

The Artwoods
Live At Klooks Kleek
★★★★
Omswagger 010 (2CD)

Sixties R&B at its best

A double CD blast of R&B from one of Britain's best. The 17 tracks come from two shows at the hip London club in 1964 when they were at the height of their powers. Singer Art Wood (elder brother of Ronnie), Jon Lord on organ (several years before helping found Deep Purple) and guitarist Derek Griffiths front a blistering band running through a catalogue of blues and soul favourites – I'm Talking About You, Smokestack Lightning, Kansas City, Big Boss Man and on and on. Long John Baldry guests on a couple, including a lively Got My Mojo Working. Excellent sound and a non-stop party atmosphere. *Nick Dalton*

Beastie Boys
Hello Nasty: 4LP Deluxe Edition
★★★★
UME 4888800 (4LP)

Sprawling fifth album re-enters orbit

In the four years between the releases of their classic *Ill Communication* (1994) and *Hello Nasty* (1998), a new kind of hip hop star had ascended, as solo icons and super producers all but made the posse seem redundant – not to mention a costly way to do business. However, with newly recruited DJ Mix Master Mike in the fold and an undying dedication to the 808, Beastie Boys' retro-futurist fifth album updated the Funky 4 + 1 approach for the 21st century. The B-movie sci-fi of Intergalactic may have eclipsed everything else, but the woozy Song For The Man (coming from the avowedly repentant former bratty frat pasticheurs) has only become more relevant in the post-#MeToo era, while Boggle score boasts and shout-outs to "Newcastle, where Venom come from" mix with steel pans and bossa nova detours to prove that, even when on terra firma, Beasties' reference points were galaxies away from their contemporaries'. The remixes and sketches that made up 2009's deluxe-edition bonus CD account for Discs Three and Four of this vinyl reissue, but it's *Hello Nasty* itself you'll want to get reacquainted with. *Jason Draper*

The Bees
Sunshine Hit Me
★★★★
PIASC 1004 (CD, LP)

A groovy debut from Isle Of Wight rabble

In that scuffle of early 00s turns that were given a chance in the wake of The Beta Band, the ultimate shamblers, The Bees – led by Paul Butler and Aaron Fletcher – were the most engaging. Emerging from the Isle of Wight and sounding as if they were *enormously* stoned, their fusion of rock, folk, dub and funk was immediately entrancing, and they spent the next decade on the verge of a breakthrough. Long unavailable on LP, *Sunshine Hit Me* is where it began. Thanks to its use on an advert, their version of Os Mutantes' A Minha Menina gave them an underground hit. Angryman is a fine example of their craft, layered vocals, loping groove and then a blinding bass saxophone solo by Butler. Of its time, but still a total delight, nonetheless. *Daryl Easlea*

Bis

John Peel Session 14/10/95

★★★★

Precious Recordings PRE 031 (LP)

John Peel Session 16/6/96

★★★★

Precious Recordings PRE 032 (LP)

Glasgow's most re-discoverable band

Much-derided by the blokey, Britpop-enamoured music press in the late 90s, bubblegum Riot Grrrl explosion in a sweetshop Bis have been suitably less weathered by the decades than most of their contemporaries. Later soundtracking of *The Powerpuff Girls* brought the Glaswegian trio international fame and explorations in clubby Euroelectro brought wider credibility, but Precious' release of their Peel Sessions from '95 and '96 – recorded either side of their infamous *Top Of The Pops* debut, and available as a double 10" pack – showcases sublime pop artists from the very start. The first includes the frantic, sublime chorus of Kandy Pop, and recasts them as the Casio Blur through Teen-C Power's itchy Gen X angst; the second hurtles on the Le Tigre-esque energy of Sweet Shop Avengerz and Antiseptic Poetry, Manda Rin's voice crackling with the righteous confidence of youth. *David Pollock*

Black Dog Productions

Bytes

★★★★

Warp WARPLP 8 R (2LP)

The Black Dog

Spanners

★★★★★

Warp PUPLP 1 R (LP)

The group's 90s Warp-issued gems reissued

Sheffield's The Black Dog were part of the early 90s 'home listening' techno movement, bringing electronic dance music beyond its traditional dance floor setting. Reissued here, two of the group's early albums display the playful creativity that formed the style's genesis. Their 1993 debut effort *Bytes* saw the trio of Ken Downie, Ed Handley and Andy Turner appear under a number of guises, tracks such as Object Orient, Carceres Ex Novum and Focus Mel pairing Detroit techno-style beats with elaborate time signatures, ambient synth washes and dubbed out effects. The more tightly sequenced third effort Spanners (1995) saw them expand their sound; Tahr, for example, juxtaposes Middle Eastern scales with jungle style rhythms. Following its release, Handley and Turner departed to work as Plaid while Downie continued as The Black Dog. *Paul Bowler*

Arthur Brown

Dance [Extended]

★★★★

Esoteric Records ECLEC 2847 (CD)

Slept-on fusillade of goodness from the God of Hellfire

Still largely recognised for his global 1969 hit Fire with the Crazy World, Arthur Brown has never really been given his dues for his theatrical and forward-looking approach to performance and song. *Dance*, a blistering 1975 debut solo record that was largely ignored at the time, is a case in point. There's a touch of Tom Jones-like bluster to the cover of The Animals' We Gotta Get Out Of This Place, but otherwise it's a rollicking psychedelic soul album incorporating ear-catching synth oscillations and the polyrhythmic finesse of long-time conga collaborator Drachen Theaker. Songs such as Hearts And Minds even have a touch of the sophisti-glam of Roxy Music, while the extra BBC sessions find Brown's band in fine fettle. *Jeremy Allen*

David Byrne And Fatboy Slim

Here Lies Love

★★

Nonesuch 0075597905557 (2LP)

Oddball pairing's Imelda Marcos musical revived

First staged in 2010, David Byrne and Fatboy Slim's musical about extravagantly terrible former Philippines president Imelda Marcos was revived on Broadway in July, leading to the original album's first release on vinyl. Featuring 21 vocalists (Byrne and a cheery Steve Earle the only men), its creators, the subject matter and a castlist including Florence Welch, Tori Amos and Cyndi Lauper make for a surprisingly agreeable album, neither as wildly inventive nor heroically awful as might be expected. The mood is mostly burbling tropicalia, the vocalists tasteful. It's best when everything is (over-) committed, Kate Pierson outshining The Whole Man's barnstorming arrangement and Martha Wainwright going full Streisand on The Rose Of Tacloban. It stops short of schmaltz, and the gaudy heights of Byrne and Fatboy's finest work. *John Earls*

Chvrches

The Bones of What You Believe

★★★★★

UMR 5560895 (2CD, LP)

Glaswegian electronic pop adventurers' debut

Four albums into their career, bittersweet pop futurists Chvrches demand career reappraisal more than most bands of their generation. With roots in Glasgow's indie underground, their sound was unexpected and transformative, taking the warm neon glow of 80s pop electronics overground three years before *Stranger Things* arrived. Here their debut has been remastered by Gavin Lurssen, who did the same job on their last album, *Screen Violence*, and its slew of mighty, anthemic singles (The Mother We Share, Gun, Lies, Recover and the rest) sound definitive of their time. It's a record which has withstood various extra track-strewn international editions, but a second disc of unheard, post-rock-paced early songs recorded before Lauren Mayberry joined and assorted live versions elevates what's already a triumph. *David Pollock*

Crabby Appleton

Go Back: The Anthology

★★★★

Grapefruit QCRSEGG 135 D (2CD)

Hardcore power-pop pioneers collected

With the singer-songwriter smarts of former Millennium mainstay Michael Fennelly in their pocket, Crabby Appleton were as well-starred as they were ill-fated. Extant for a mere two years between 1970-71, their slim legacy of two albums and a handful of singles fits snugly on two-disc compilation *Go Back: The Anthology*, a collection which convincingly cements their retrofitted status as power pop seers. You'll admittedly find fewer degrees of separation between the title track here and Grand Funk than Big Star, while Lucy and Lookin' For Love trade upon a hollering, swamp-rat strut more akin to Led Zep than The Raspberries. Nevertheless, the ecstatic heat generated by hustling, excitable monsters such as Try, Tomorrow Is A New Day, Peace By Peace and It's So Hard was theirs alone. *Oregano Rathbone*

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ALTERED IMAGES

BITE

Half-Speed Master Edition

Altered Images' third and final album was released in June 1983, presenting a more sophisticated sound and image than the previous two albums. In an unusual move, two established producers were each responsible for four songs each on the album. It was preceded by the hit singles "Don't Talk To Me About Love", a # 7 UK hit, produced by Mike Chapman (Blondie) and "Bring Me Closer" (# 29), produced by Tony Visconti (David Bowie, T. Rex).

This **40th anniversary edition** is presented in its **original sleeve**, pressed on **180 gram heavyweight black vinyl**, featuring an **obi strip**, and housed in a **poly-lined inner sleeve**, with **all the lyrics (for the first time) and credits on the 4-page insert.**

This **new edition** has been expertly mastered by **Barry Grint** at **AIR Mastering** from the **original stereo tapes** using precision **half-speed mastering. Half-speed mastering** is a vinyl cutting technique that improves groove accuracy and transient information creating an **incredibly detailed stereo image with a natural high frequency response.**

BITE

Deluxe 2CD Gatefold Packaging

In this **special 40th anniversary 2CD set**, **CD1 features the original album**, while **bonus CD2** contains the **three non-album B-sides**, **two extended 12" versions**, a **live track** and **three single edits.** The two CDs are presented in **brand new seven-inch deluxe gatefold packaging**, with an **8-page booklet** which includes **all the lyrics (including the three B-sides) and the credits.**

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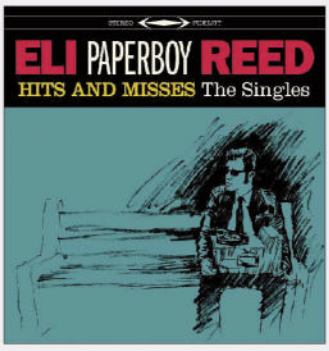
SOUL COLLECTOR

By Lois Wilson

JALEN NGONDA is from Maryland, US and possesses a truly remarkable voice. Immensely soulful, lissom and smooth, he sounds not unlike Marvin Gaye as he emotionally seesaws his way through the 14 songs making up his debut album ***Come Around And Love Me*** (★★★★★ **Daptone**). It's utterly compelling throughout and full of period detail with David Van De Pitte-styled swooping swings and jazzy accents. Recorded live at Hive Mind studio in Brooklyn with producers/arrangers Mike Buckley and Vincent Chiarito (from Charles Bradley's Extraordinaires) and with the Daptone house band playing fantastically behind him, the standouts are the title track and



That's All I Wanted From You but it's all future classic stuff and a definite contender for album of the year.

ELI PAPERBOY REED began his musical journey in Chicago where, studying General Studies at the university in 2003, he tracked down Mitty Collier, the R&B and soul singer famed for 1964's I Had A Talk With My Man on Chess, who was working at the college. The two bonded and Reed began playing organ for her at her More Like Christ church on the south side before recording his own albums, each one filled with the gospel spirit and delivered with vocal guts and fire – Reed's Wilson Pickett-like scream is quite something. ***Hits & Misses: The Singles*** (★★★★ **Yep Roc**) is too, rounding up 11 tracks previously only available as 45s on Reed's merchandise table during his tours spanning 2009 to 2020. The majority are covers; Motörhead's Ace Of Spades is placed in a revival setting; stirring renditions of Steal Away and I Don't Know What The World Is Coming To were recorded live at Muscle Shoals' Fame studios with original Swampers David Hood, Jimmy Johnson and Spooner Oldham; an atmospheric juke joint take on Steely Dan's Do It Again is ace, too. As for the originals, they include IDKWYCTD (I Came To Play) which featuring in Disney's Marvel comic series Moon Girl and Devil Dinosaur is a captivating house party blues.

SARAH JANE MORRIS is best known for bringing a soulful authenticity to the Communards' Don't Leave Me This Way, but this should hopefully change with ***The Sisterhood*** (★★★★ **Fallen Angel**), her 16th album. Made with-long time collaborator and guitarist Tony Remy, it sees her at her most bold and accomplished, the 10 songs paying tribute to the female artists who have touched her life, from Bessie Smith and Billie Holiday to Aretha Franklin and Janis Joplin. Best is album closer Miss Makeba, for Miriam Makeba. Recorded in South Africa with the Soweto gospel choir, it's an album full of hope and nourishment in the face of hard times.

THE COUNT BASIE ORCHESTRA's *Basie Swings The Blues* (★★★★ **Candid Records**) captures the orchestra – led by Scotty Barnhardt – with a stellar cast of guests on the blues songbook. It's all first-rate stuff, from Shemekia Copeland belting it out on Koko Taylor's I'm A Woman featuring Buddy Guy on guitar and Charlie Musselwhite on blues harp to Bettye Lavette putting her indelible stamp on T Bone Walker's Stormy Monday and Robert Cray's mournful rendition of Ray Charles' The Midnight Hour.

FAITH & HARMONY are a family gospel sextet from Greenville, NC that sing North Carolina sacred soul. They are descended from gospel royalty, the granddaughters of Johnny Ray Daniels ands Dorothy Vines who founded the Glorifying Vines Sisters in 1958. Their brothers and male cousins, meanwhile, sing in Dedicated Men Of Zion and their great uncle Freeman Vines is a folk artist. Produced by Bruce Watson and Will Sexton and recorded in Memphis, Faith & Harmony's debut **I Heard The Voice** (★★★★ **Bible And Tire Company**) is built around strong voices, their ecstatic wailing and hollering on the title track, their fantastic take on the Elizabeth King cut, framed with warbling organ and an intuitive rhythm section

MARY WELLS was the early face of Motown but in 1965 after five years at the company she left, signing first with 20th Century Fox and then with Atco. From 1966, ***The Two Sides Of Mary Wells*** (★★★★ **Music On Vinyl**) was recorded for the latter label and yielded her last Top 10 R&B hit with Dear Lover. Written by Chicago's Carl Davis and Gerald Sims and also produced by the former, it is every bit as good as her Hitsville USA recordings as are her reimaginings of Satisfaction, In The Midnight Hour, Good Lovin', My World Is Empty Without You and more, showcasing her gorgeous individualist style.

Yacht Soul 2 (★★★★ **Too Slow To Disco**) is the second instalment in Too Slow To Disco's excellent series which cherry picks soul covers of songs written and/or popularised by Yacht Rockers, such as Steely Dan, Kenny Loggins, Michael McDonald et al. Impact, a vocal group led by ex-Temptation Damon Harris take on Hall And Oates' Sara Smile; Billy Paul does Carole King's It's Too Late, Keni Burke tackles Todd Rungren's Love Is The Answer. Spectacular stuff.

The Cure

Show – 30th Anniversary Edition

★★★★

UMR/Polydor 4847898 (2LP)

Eyeshadow enthusiasts' big gig in Michigan

Newly remastered at Abbey Road, *Show* is a 1993 live album that no self-respecting collector of The Cure should be without. By the purists it is compared unfavourably to *Paris,* which was recorded on the same tour in a smaller venue, with a set leaning on beloved deeper cuts. By comparison, *Show*'s performance drew on 1992's studio album, *Wish,* as well as the hits. It was also twice as long as *Paris* and a more accurate impression of most Cure gigs since then. Furthermore, some of those singles and *Wish* tracks are still deliciously miserable. Besides, why not own both? The genius of Robert Smith is his continuing ability to produce the most epically melancholic material alongside none-more-gorgeous pop songs. *JR Moores*

Deacon Blue

All the Old 45s – The Very Best Of

★★★★

Cooking Vinyl COOKLP 868 X (CD, LP)

Anthems going spare for underrated Scots

That earthy Scots anthem-merchants Deacon Blue slipped out of popular fashion on splitting in 1994 and never slipped back in is a reductive take, ignoring the six successful albums they've released since and their status as one of the most ferociously received live acts in Scotland. This 24-song greatest hits (the concurrent, 14-disc album boxset *You Can Have It All* is recommended to uber-fans) gives a complete overview of their story, a tale of powerful, unifying songwriting (Dignity, Real Gone Kid, Wages Day), ballads and covers marred by underpowered production (I'll Never Fall In Love Again, Twist And Shout), a brief, tantalising flirtation with post-rave electronics (Your Town, You Were Right and I Was Wrong) and finally the understated triumph of their (perfectly produced, at last) new material. They were built for nostalgia since day one, and are steeped in it still. *David Pollock*

John Fahey

Proofs & Refutations

★★★★

Drag City DC 759 (LP)

Mid-90s comeback session not for fainthearted

Despite 90s recognition as pivotal pioneer of Americana and alternative movements, curmudgeonly guitar iconoclast John Fahey was scraping by in Salem, Oregon welfare motels when tracked down by *Spin* writer Byron Coley. His feature precipitated Fahey's return, if on double 78 recorded in his room by Scott Colburn. This first significant Fahey archive release for some years presents the whole session, including all of *Double 78* capturing Fahey rediscovering his guitar; skeletal, faltering but mesmerising. Four further tracks catch him debagging his American Primitive legend with untethered spoken word (All The Rains), coruscating nightmare blues (For LMC2), mutant throat singing and minting Untitled With Rain, its drone closing 2003's posthumous *Red Cross*. Challenging, maybe, but devotees will expect nothing less. *Kris Needs*

The Fall

Imperial Wax Solvent: Black Vinyl Edition

★★★★

Cherry Red BRED 749 X (LP)

Opening of the post-punk institution's last chapter

2008's *Imperial Wax Solvent* marked the beginning of The Fall's final purple patch. It was the debut appearance of what would become the band's most stable lineup. This would essentially see them through to the death of leader Mark E. Smith 10 years later. Received warmly on release, it includes the 11-minute defiant classic 50 Year Old Man (complete with amusingly odd banjo breakdown), plenty of idiosyncratic lyrical references for fans to decipher, live regular I've Been Duped featuring lead vocals from keyboardist Eleni Poulou (who didn't quite make it to the final album), a ragged cover of Groundhogs' Strange Town, some wonky electronica, and plenty more besides. Its follow-up, *Your Future Our Clutter*, was arguably even greater. *JR Moores*

Ffa Coffi Pawb

Hei Vidal!

★★★

Ara Deg ARDG 1 LP (CD, LP)

Better latte than never for cult pre-SFA/Gorky's outfit

Originally released in 1992 on Welsh indie label Ankst, *Hei Vidal!*, the third and final album by Ffa Coffi Pawb (whose name translates to "Everybody's Coffee Beans" or, when said aloud, "Fuck off, everyone"), is a canny place to start a reissue series. Featuring two future Super Furry Animals (Gruff Rhys and drummer Dafydd Ieuan) and a Gorky's Zygotic Mynci (Dewi Emlyn), and with a little buffing from SFA archivist and Rhys' current drummer, Kliph Scurlock, the record now has a sonic consistency whose highlights are only a hop, skip and a jump away from the homegrown psychedelia found on the Furries' debut album, *Fuzzy Logic*. The fuzzed-up glam of Dilyn Fy Nhrwyn presages that record's God! Show Me Magic, while the flute-laden Ofn: Cwn ("Fear: Dogs") highlights Rhys' fondness for unlikely pairings of subject matter and sound. *Jason Draper*

TV Times

A journey through myriad musical styles with a studio legend as our guide. *By Terry Staunton*

Tony Visconti: a man used to putting his stamp on things

Various Artists
Produced By Tony Visconti
★★★★
Edsel EDSL 0144 X (4CD/6LP)

Anniversaries of their deaths, plus a robust market for reissued and repackaged product, guarantee that David Bowie and Marc Bolan continue to generate press coverage, and more often than not their most celebrated producer warrants a mention too. Those twin guiding lights of glam were by no means Tony Visconti's only clients, though, and this sumptuous box set trains a roving spotlight on sundry others who've benefited from the TV touch during a career closing in on six decades.

It's a collection of 77 recordings that could justifiably be subtitled How To Avoid Pigeonholing, as the producer – also a musician and arranger in his own right – helps navigate paths that follow tempo-twisting prog (Gentle Giant, Rick Wakeman) intricately embroidered folk (Strawbs, Tom Paxton), attitude-heavy indie rock (Manic Street Preachers, Kaiser Chiefs), and even stately MOR (West End diva Elaine Paige).

The above tells only a fraction of the story, and one of the most pleasing aspects of *Produced By...* is its non-chronological sequencing, serving up constant surprises and curveball shifts in mood. One of Visconti's earliest triumphs (assisting his mentor Denny Cordell), Joe Cocker's With A Little Help From My Friends, appears *after* later work with The Dandy Warhols and Altered Images.

Clare Grogan's outfit is an illustration of the producer's skill in shepherding artists into new territory, their 1983 single Bring Me Closer signalling elegance and maturity absent from their initial feather-light pop. Similarly, he was at the helm when Thin Lizzy ventured beyond powerhouse rock to the finger-clicking soulfulness of Dancing In The Moonlight.

In those respects, and also a reflection of his work with Bowie in particular, Visconti can be seen as the go-to guy for acts in periods of transition. He brought a more bruising punch to post-*Young Soul Rebels* Dexys on Show Me (although a difficult working environment with Kevin Rowland meant he was out of the frame by the time of *Too-Rye-Ay*), and helped Difford & Tilbrook explore more complex, sophisticated terrain (The Apple Tree) during the brief spell they retired the Squeeze name.

And then there's those for whom he held the ladder while they negotiated the first rungs of their careers. Badfinger's early incarnation as The Iveys set out their harmony pop classicism stall on Maybe Tomorrow, oddball duo Haysi Fantayzee gatecrashed the charts with the off-kilter John Wayne Is Big Leggy, while Gay Dad fell back on Visconti's savvy glam credentials for To Earth With Love.

In the 80-page book included with the deluxe edition of the box set, the man himself gives revealing insights into the making of every single track, and at one point says "I love the unusual, the underdog, anything that's left of centre."

There are plenty examples of that here, but there's an equal number of songs that represent a toweringly intelligent approach to the mainstream. It's also a body of work that forms a sporadic history of the last half-century of popular music, albeit one filtered through the prism of an individual, inspired – and inspiring – producer.

Q&A

Tony Visconti, on taking chances and treating singers as actors.

What was the most valuable thing you learned from your mentor Denny Cordell?
Denny was a great communicator, and very calm. He never shouted, but was very persuasive by giving direction to an artist in the form of a question, like "Could you put more energy in the last line of the verse?" I learned early on it was an excellent way to get an artist to do their best. He wasn't a musician but he respected my chops as both an arranger and a musician. It was a fair trade-off.

You seemed to help Thin Lizzy stretch themselves beyond traditional rock tropes. What especially appealed to you about them?
I respected them before we met; the energy on stage and on record was full-tilt rock, and Phil was undeniably charismatic. They expected some Bowie-style input from me, so I had permission to take chances with them. The line-up I first worked with was really solid, with Brian Downey on drums, Scott Gorham on guitar as well as Brian Robertson. On a later album I also worked with the legendary Gary Moore on guitar too.

Your quotes in the box set book mention a lack of "affinity" with Dexys Midnight Runners. Is it difficult working with someone when you don't feel there's a connection?
It's hard to work with someone who is constantly moody and quiet about things as Kevin Rowland was. The rest of the band was, maybe, intimidated by him, but we made a good record despite that.

> "Thin Lizzy expected some Bowie-style input from me"

You mention it was useful that Clare Grogan of Altered Images came from an acting background. Does it help to put singers in the mindset of performing a role?
I love to work with singers who are also actors, because they're less inhibited and have an ability to support the lyrics of a song with the proper emotions and nuance. Clare was no exception; she lit up the whole studio when she sang. With singers who are non-actors, it helps to discuss the song for a bit before they go in front of the microphone. As I said earlier, I learned how to get good performances if I pose what is needed as a question.

Manic Street Preachers revealed they were fans of your work on David Bowie's *Reality* album. How frequently do artists say to you "make us sound like Bowie or Bolan"?
They also wanted to record in the same studio because they liked the sound of that album. I remember the sessions went quite well – James [Dean Bradfield] is a great singer, he knows how to belt it out. But yes, some artists want to work with me because I've produced T.Rex and David, which was mostly the sound of the 70s. I have to beat my own drum here; that was my sound too.

It was David who suggested you work with The Dandy Warhols. Does recommendations from artists you'd previously worked with?
It doesn't happen *very* often, but David was a casual friend of the Dandies and they opened for him on a few of his live shows, so he suggested we work together. I do get recommendations sometimes. Paul Simonon convinced Damon Albarn I should work with him [on The Good, The Bad & The Queen's 2018 album *Merrie Land*], and he took us both out to dinner to get acquainted. That worked out really well. I also worked with Paul on his last album, in partnership with Galen Ayers, *Can We Do Tomorrow Another Day?*
As told to Terry Staunton

Photo (Tony Visconti): Howard Pitkow

From The Vaults

Jimmy Somerville: dancing to his own beat on '89 solo debut

HeadCat
Walk the Walk... Talk The Talk
★★★
BMG BMGCAT829LP (CD, LP)
Entertaining rock'n'roll mash-up

This welcome re-issue of HeadCat's second album is a timely reminder of just how exciting the outfit were. Originally formed when Stray Cats drummer Slim Jim Phantom, Motörhead's bassist/vocalist Lemmy and 13 Cats' guitarist Danny B Harvey cut a track for an Elvis tribute album, the trio released *Walk The Walk...* in 2011. With a couple of originals mixed in among 10 rock'n'roll classics, the album is a pure toe-tapping joy from start to finish, and if their takes on, say, Shakin' All Over and Something Else don't put a smile on your face you'd best seek medical attention. *Walk The Walk...* is joined in the shops by the previously unreleased red vinyl 2LP / CD *Live in Berlin*, recorded on 18 October 2011, and a CD version of *Dreamcatcher*, the February 2008 show originally issued on RSD last year. *John Tucker*

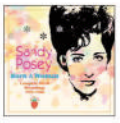
Mickey Jupp
Hallelujah To Amen
★★★
Conquest CNQ 021 CD (CD)
More psalms from Southend songsmith

Volume two of Jupp's home recordings replicates the formula of last year's *Up Snakes, Down Ladders,* if slightly less spectacularly. Like its predecessor it includes just one well-known track: The Ballad Of Guitar Pickin' Slim, a "found" recording from 1975. The others were put together more recently by Jupp at his Boot, Cumbria home where he lives in grumpy exile. To those in the know, Jupp is Britain's John Hiatt; he coulda, shoulda been bigger. Opener I Should Be Loving This seems tailor-made for Dave Edmunds, while Got No God is crying out to be covered by Dr Feelgood. But this is 2023 and that won't happen, hence these home recordings. Kudos to Conquest for continuing to fan the flame. *Michael Heatley*

Jean-Luc Ponty
Individual Choice
★★★★
MPS 0218125 MSW (CD, LP)
French fiddler's early work

Technology had fascinated Ponty ever since he first electrified his violin in 1964, enabling him to become a jazz-rock pioneer. By the early 80s, the violinist/composer was avidly embracing a brave new world of synthesisers, sequencers, and drum machines, which shaped the sound of this hugely significant album originally cut for Atlantic Records in 1983. The record purportedly exerted a profound influence on the nascent Detroit techno scene, inspiring the likes of Juan Atkins, Kevin Saunderson, and DJ Rolando. Newly remastered, *Individual Choice* sounds amazingly fresh, its electric soundscapes glowing with a futuristic neon lustre. Listen out for the mesmerising title track with its swarming sequencer lines and the shuffle-time In Spiritual Love, featuring a mind-warping synth solo by George Duke. *Charles Waring*

Sandy Posey
Born A Woman: The Complete MGM Recordings
★★★★
Cherry Red CRJAM 017 D (2CD)
Singer-songwriter's treatises on love and loss



The feminist bent of Posey's self-penned songs suggests parallels with 60s contemporaries Dolly Parton and Loretta Lynn, although her own country stylings are more firmly rooted in mainstream pop. It's especially evident in her two biggest hits (Single Girl and this collection's title track), both an intriguing blend of romantic fatalism and ironic detachment.

It's perhaps the eloquent drama of her songs that made Morrissey such a big fan of cuts like the school of Shangri-La's dilemmas in I Take It Back, or the introspective regret of Something Ill Remembered. Posey's voice flits from heartbroken yearning to butter-wouldn't-melt cool in the flutter of an eyelash; young womanhood played out like a melodic soap opera. *Terry Staunton*

The Replacements
Tim: Let It Bleed Edition
★★★★★
Rhino 0603497833115 (4CD/LP)
Buried treasure from cult US rockers

While remixes of classic material tend to offer intriguing new perspectives, how often are they a genuine revelation? Here's one to add to that list – while loaded with outsider anthems (Swingin' Party, Bastard Of Young), cute pop (Waitress In The Sky, Kiss Me On The Bus), and raucous rock'n'roll (Hold My Life, Dose Of Thunder), the sound of The Replacements' fourth album has always felt curiously dull and lifeless. For the *Let It Bleed Edition*, engineer Ed Stasium has taken producer Tommy Erdelyi's original 1985 mix and transformed it into something utterly vital and thrilling, all snarled ad libs, raw guitar parts and, on Here Comes A Regular, desolate beauty. That would be enough, but this set adds a disc of rare and unreleased takes (including highlights from the abandoned sessions with Alex Chilton at the helm) and a thrillingly wild 1986 show. *Jamie Atkins*

Ryuichi Sakamoto
Ongaku Zukan
★★★★
WeWantSounds WWSLP 71/72 (CD, LP/7"/12")
Japanese composer's gem as it was meant to be heard

First released on Sakamoto's own School label in 1984, *Ongaku Zukan* eventually received a UK release via Virgin's 10 imprint two years later as *Illustrated Musical Encyclopedia*. But the European version jettisoned several tracks and added some new ones, including a single, Field Work, fronted by the then ubiquitous Thomas Dolby. Now, the superior Japanese iteration, of which there were two versions, one with a bonus 7" single and another augmented by a limited edition 12" EP, is brought back to life in its original vinyl formats. With its blend of urbane jazz-funk (Tibetan Dance), classical fusion (Self-Portrait), quirky Fairlight experiments (M.A.Y. In The Backyard), and futuristic synthscapes (Tabi No Kyokuhoku), this remastered hidden gem affirms the late Japanese composer's refulgent musical genius. *Charles Waring*

Woody Shaw
Blackstone Legacy
★★★★
Contemporary/Craft Recordings CR50020 (2LP)
Worthy return of a jazz cult classic

Often described as the last true trumpet innovator, the technically brilliant Shaw debuted on Eric Dolphy's *Iron Man* in 1963 before impressing on significant 60s albums by Horace Silver (*The Cape Verdean Blues*) and Larry Young (*Unity*). In 1971, he unleashed *Blackstone Legacy*, an astonishing but largely overlooked double album that now resurfaces as part of the Jazz Dispensary's Top Shelf series. A sprawling collision of edgy electric fusion and exploratory post-bop jazz weaponised with socio-political messages, this dazzling Kevin Gray-mastered reissue boasts a stellar band that includes Bennie Maupin, Gary Bartz, Ron Carter, and Lenny White. Standouts include the funk-infused New World and the album's mournful finale, A Deed For Dolphy, Shaw's moving salute to his erstwhile mentor. Extraordinary stuff. *Charles Waring*

Jimmy Somerville
Read My Lips
★★★
London Records LMS5521938 (2CD, LP/2LP)
The ex-Communards' 1989 debut solo album

After three albums with two definitive British pop groups of the 80s, Bronski Beat and The Communards, Glaswegian exponent of the sublime disco falsetto, Jimmy Somerville, was seen as having passed his commercial peak with the release of his 1989 debut solo album *Read My Lips*, which was barely Top 30 with a bullet. It's not a lost classic, but it certainly fits comfortably on the shelf alongside what had gone before in his career; in fact, the boundless energy of his You Make Me Feel (Mighty Real) cover and HIV/AIDS activism anthem Read My Lips (Enough Is Enough) remain among his finest moments. The symphonic take on Gainsbourg's Comment Te Dire Adieu with June Miles-Kingston was a kitsch misstep, with much of the record and its accompanying second disc of B-sides, demos and remixes most recommended to Jimmy completists. *David Pollock*

The Spinners
Ain't No Price On Happiness: The Thom Bell Studio Recordings
★★★★★
SMR QSMR 521 BX (7CD)
Nigh-on essential compendium of soul classicism

Leaving Motown subsidiary VIP Records (and house producer Stevie Wonder) seemed like a risk at the time, but The Spinners' move to Atlantic in 1971 brought even greater riches, thanks to Thom Bell's signature Philadelphia soul template. *Happiness: The Thom Bell Studio Recordings* show how hit singles Could It Be I'm Falling In Love, Rubberband Man and the Elton-revived Are You Ready For Love? made their mark, and quality control was sustained on LPs. Bell's pursuit of high-end material especially reaps rewards on *Mighty Love* (74) and *Pick Of The Litter* (75), but there's an admirable consistency to all seven albums here. Each is boosted by bonus recordings, making a total of 92 tracks by one of soul's most accomplished, if occasionally overlooked, acts. *Terry Staunton*

Ramble On

An action-packed romp along the backroads of an illustrious catalogue.

By Charles Waring

Nancy Sinatra: unveiling the world's first shoe-phone

Nancy Sinatra

Keep Walkin' - Singles, Demos & Rarities 1965-1978

★★★★

Light In The Attic LIT 208 (2LP)

It can't have been easy being Frank Sinatra's kid, especially if you sang and yearned to follow in his footsteps. There would always be disparaging comparisons and allegations of nepotism. But in 1965, Nancy Sinatra escaped her old man's considerable shadow to become a shining star in her own right, which she achieved by reinventing herself both sonically and visually.

To some onlookers, Nancy's startling reboot – from a hitless brunette ingenue to a blonde, chartbusting, go-go-booted sex kitten – could only have resulted from a cunning PR masterplan but according to the singer, it was nothing of the kind. "It was sheer luck," the 83-year-old singer confessed to compiler, annotator, and producer Hunter Lea in his illuminating liner notes to *Keep Walkin',* an enjoyable companion volume to Light In The Attic's previous Nancy compendium, *Start Walkin' 1965-1976*. "The trip to London, the clothes, the hair, the meeting with Amy Greene, the colorist from New York, to get blonde going. It was a conglomeration of wonderful happenings."

Keep Walkin' – Singles, Demos & Rarities 1965-1978 offers an enthralling deeper dive into the singer's back pages and is more akin to a journey through the less-travelled byways of the singer's discography; a landscape filled with obscure singles, overlooked album cuts, forgotten B-sides and, perhaps best of all, six previously unreleased nuggets.

Although there are a couple of well-known numbers to attract casual buyers – the two soundtrack songs, The Last Of The Secret Agents, and Tony Rome, both originally cut for detective movies starring her father – for the most part, *Keep Walkin'* takes us into unfamiliar terrain, drawing from sessions for RCA and Private Stock as well as mining the Reprise motherlode. What its 25 carefully-curated tracks reveal is that Nancy Sinatra was a multi-faceted, genre-fluid performer who could effortlessly switch from pure pop (The City Never Sleeps At Night) to psychedelic whimsy (her charming cover of The Move's Flowers In The Rain) and then flip again to sumptuous big ballads (100 Years), funky proto-disco grooves (Kinky Love) and rustic country music tales (Dolly And Hawkeye). The standout among the unreleased tracks is the Lee Hazlewood-written Rockin' Rock And Roll from 1967, which is camp, zany, and a lot of fun; striking, too, is I Just Can't Help Believing, a lost demo duet with Hazlewood.

For the aficionados seeking a destination far beyond the over-familiar big hits, *Keep Walkin',* with its selection of obscure gems, offers a cornucopia of riches to wade through. More importantly, it deepens our appreciation of Nancy Sinatra's unique and often underappreciated talent.

Q&A

Compiler Hunter Lea on how Nancy Sinatra changed his life and the challenges of sequencing a compilation and mixing antique recordings.

How did your interest in Nancy Sinatra begin?
I was a teenager when I heard These Boots Are Made For Walkin' featured in the movie *Austin Powers*, and it was big part of solidifying my love for 60s culture and the music of Nancy Sinatra. When I found some of her records and the *Nancy & Lee* duet album I was hooked. Nancy's music and artistry has had a huge positive impact on my life. About 15 years ago I was diagnosed with cancer and, while I was getting treatment, I would search for Nancy Sinatra and Lee Hazlewood vinyl online. Immersing myself in their music was a great escape for me. Recovering from cancer and having the opportunity to co-produce both the Lee Hazlewood and Nancy Sinatra Archival Series with Light In The Attic Records has been a dream come true.

***Keep Walkin'* focuses on less familiar material.**
I wanted to shed some light on hidden gems because there are some really great lesser-known tracks. I think Nancy had a harder time connecting with an audience in the 70s. It wasn't because of the quality of the work, but the culture had changed and there was a new generation of pop music artists and listeners. I think now is a great time to give some of this material another chance to be heard.

You interviewed Nancy for the liner notes. What was she like?
She is whip smart, has a great memory and is very honest about her feelings. She has been very involved in all the reissues and is extremely knowledgeable about the songs, musicians, studios and other esoteric minutiae I ask her about. I know that Nancy and her family are appreciative of all the love that everyone at Light In The Attic Records is putting into this series, and we are so happy to be working with them.

> "Nancy is whip smart, has a great memory and is very honest about her feelings"

How challenging was sequencing the compilation for vinyl?
Juggling the track sequence and working within the time limitations of the vinyl sides was like audio Tetris at times. I love it when a compilation has a great flow and feel. I worked really hard to give each of the four sides a unique identity, with the goal of each of them being like their own mini album. There were a couple of really great unreleased tracks from 1968, Born Free and Hello, Hello, that I was hoping to include, but there just wasn't room.

What was the most exciting find among the unreleased tracks?
A tape with an entire album worth of unreleased songs from 1978. The sessions were produced by Lee Hazlewood at The Record Plant in Los Angeles. I had no idea Nancy was working with Lee again in 1978. The tape had a Nancy and Lee duet that I had never heard, I Just Can't Help Believing. It blew my mind!

You mixed four of the previously unissued songs.
It was a fantastic honour. I felt fortunate and excited the whole time. I tried my best to have the songs feel like they were mixed in the era they were originally recorded in. Working at Uptone Recorders in Tacoma, Washington, I used a lot of 1960s outboard gear to mix including an EMT 140 tube plate reverb to get the right sounds.

You've worked on several Light In The Attic projects. What's the label like to work with?
I really love working with Light In The Attic, they are the best in the business. I was a fan of the label before I started working with them in 2008 and I still love seeing all the fun and inspiring music they put out. They love music, care about artists and strive to create beautiful lasting work.

Is this your final walk through Nancy's back catalog or will there be more?
Hopefully, it's just the beginning. There are already more new Nancy reissues in production right now.

As told to Charles Waring

REGGAE COLLECTOR

By Mike Atherton

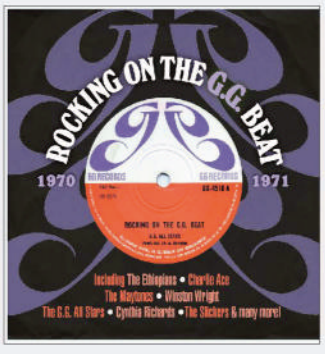
Producer Alvin "GG" (it stands for Governor General) Ranglin is sometimes regarded as a safe pair of hands rather than a pioneering innovator, and the brace of tracks which open ***Rocking On The G.G. Beat*** **(★★★★ Doctor Bird)**, The Eternals' Let The Music keep On Playing and The Maytones' rather pedestrian Another Festival, do little to dispel that impression.

But, as the double CD progresses, the strength and variety of GG's music from the 1970-71 period becomes increasingly apparent. The high, easy harmonies of Ranglin's flagship vocal duo The Maytones were a key to his success, and they're well represented here by numbers including Since You Leave, a love song with a twist in its lyrics, the perky Little Boy Blue, and the tuneful and sane Black And White. The pick of their tracks is the anthemic Babylon A Fall, as militant a roots song as they ever recorded.

Other artists who rocked on the GG beat include the always entertaining toaster Charlie Ace, Cynthia Richards, whose A Place In My Heart exudes soul and Max Romeo, who shows his versatility by delivering the fervently undulating Jordan River and a reggae revival of Ricky Valance's morbidly cringeworthy Tell Laura I Love Her with equal aplomb.

But the album's most pleasant surprise comes from the Williams sisters alias Paulette And Gee. They have only three tracks here, and every one is a sheer delight, especially Willy My Darling which isn't reggae at all. It takes the melody of Johnny Ace's R&B ballad Pledging My Love, which they sing in a sweetly naive harmony style reminiscent of The Teen Queens's Eddie My Love; after half a century their appealingly untutored tones still hit the spot.

From the same stable comes ***Reggae Reggae & Pipeline*** **(★★★ Doctor Bird)** whose first disc is built around the LP of that name issued in 1972, and whose inevitable companion disc expands an obscure 1973 Trojan album called *Pipeline*. Though the G.G. All Stars continue to construct good rhythms, and occasionally step forward themselves as on the lively organ-led Gold Mine, the stellar moments are less frequent than on the above set. They do include high-grade numbers like The Maytones' cover of Luther Ingram's If Loving You Is Wrong and Lloyd & Carey's DJ masterpiece Scorpion, plus a selection of leading DJs of the day including Charlie Ace and U Roy. The numerous bonus tracks show Doctor Bird's determination to make their releases archivally important. If it's there on a tape, they'll put it out and let it be heard, which is a good ambition. It does, on the other hand, mean that tunes like Dell Williams' Searching For your Love escape from captivity, but don't worry, it was her only release.



Trojan have released a new **DESMOND DEKKER** – didn't they have one in our last Reggae Collector column? Yes indeed, but this one's something completely different, aimed at the serious archivist rather than the casual buyer, for ***King Of Ska*** **(★★★★ Trojan)** is a double CD which gathers both sides of all Desi's singles for Jamaica's Beverley's label from 1963 to 1967. The set follows his progress from his loping debut Honour Your Father, through the rampaging hard ska of Get Up Adina and the ground-breaking 007 to rocksteady numbers like Keep A Cool Head, which wasn't originally issued here. Throughout, he demonstrates his knack of writing good, catchy songs and singing them with tenor-toned gusto.

Long-serving producer and DJ **JAH THOMAS** offers the double LP ***The Highest Grade*** **(★★★★ Burning Sounds)**, and the choice of label is appropriate, for the 16 tracks are entirely devoted to the subject of marijuana. A selection of Thomas' early 80s artist roster sings and chats the praises of the wondrous herb, largely over dub-flecked Channel One rhythms, with pride of place going to Tristan Palmer's 1982 hit Joker Smoker, which derides scroungers and cadgers, and Thomas himself dealing with a difficult situation in Please Mr. Officer. While the songs are relentlessly on topic, the music does reach a little further: Thomas & Junior Moore base their optimistic Herb Fe Free on Peter Tosh's Legalise It and, more adventurously, on Bring The Sensie Come, Johnny Osbourne borrows the melody of Afrikaan Beat by renowned rootsman Bert Kaempfert. This set is also available as a double CD, with the companion disc carrying the dub versions of all the tracks.

Burning Sounds are chiefly noted for reissuing albums from their extensive back catalogue but now they've come up with a historically important release of an album which few people knew and even fewer thought would ever see the light of day again. **PRINCE LINCOLN THOMPSON & THE ROYAL RASSES** released their third album *Natural Wild* in 1980, and their UK label owner Mo Claridge decided to issue a dub version of it. As it was pretty darned cool to be seen walking around London with a blank-label LP under your arm at that time, he decided to press just 300 copies and to market them in plain packaging, and brought in the youthful Chris Lane to do the dub mix.

All went well until Chris arrived at the studio and found that, due to a double-booking cock-up, he had only two hours in which to mix the whole album. Faced with the choice of coming back another day or putting his head down and getting on with He chose the latter, and thus ***God Sent Dub*** **(★★★★ Burning Sounds)** was created. The seven long, sturdily sprightly tracks were remixed with some drop-outs, some reverb, splashes of echo and the odd wisps of Prince Lincoln's voice to remind listeners whose album it really was. There was no time for chin-stroking contemplation or over-ornamentation, and the result, crisp and uncluttered, could easily have been mixed in West Kingston in 1974 rather than in South London in 1980.

Jack Starr's Burning Starr

Metal Generation 1985-2017

★★★

Cherry Red / Global Rock GRCR 7 BX 125 (7CD)

Mammoth metal outing from US guitarist

This huge box set throws the spotlight on the work of Jack Starr, once the guitarist had parted ways with US cult metal act Virgin Steele in 1983. Seven CDs incorporate eight studio releases, starting with 1985's *Rock The American Way*, as well as 2016's *Keep The Metal Burning – Live In Germany* and the *From The Vault* rarities collection. Not sure why 1984's *Out Of The Darkness* is MIA, but with every disc running close to 80 minutes there's plenty to keep enthusiasts of US metal happy; and if the early material is very 80s – not that there's anything wrong with that – it's interesting to chart the evolution of the band. Bonus cuts abound, and 1986's *No Turning Back* is a bona fide classic in its own right anyway. *John Tucker*

Conrad Schnitzler

Rot – 50th Anniversary Edition

★★★

Bureau b BB 102 LTD (CD, LP)

Further sonic explorations from Kluster founder

Post-Tangerine Dream, Schnitzler's studies under German Fluxus member Joseph Beuys resulted in fearless and definitively *new* music. *Rot* comprised two 20-minute atonal drone-like pieces, Meditation and Krautrock. The former manages to build a sense of foreboding, gradually adding layer upon layer, with its electronic warbles and wheezing synths prefiguring Allan Ravenstine's work in Pere Ubu. The latter meanwhile – despite flirting briefly with musique concrete and a dense rhythmically urgent *Bitches Brew*-type middle – is even more startling. These are the kind of sounds NASA might send out in a bid to detect life on other planets.

Sadly however, this 50th Anniversary edition comes without any additional material, even shedding the bonus track (Red Beard) from the 2012 reissue. *Johnnie Johnstone*

Stackridge

Mr Mick

★★★★

Esoteric ECLEC 22844 (CD)

Double vision of strange conceptual classic

The record that should have

made the arty, progressive combo stars; they'd had George Martin produce one album and were now Elton John's premier Rocket Records signing. Yet they made a curious concept album about an old folks' home resident, wistful songs interspersed with monologues. The label dumped the spoken word and added their gorgeously genteel take on The Beatles' Hold Me Tight. The result was nevertheless charming but this 2CD set sits it alongside the original vision. The band by this time were centred on only three original members, Mutter Slater, Andy Davis and Crun Walter, and what is spine-tingling is the former's reflective instrumental Coniston Water and the latter pair's sadly elegant and quietly epic Fish In A Glass. *Nick Dalton*

Supergrass

Life On Other Planets

★★★★

BMG 4050538901580 (3CD/2LP+10")

Glam thrills a-go-go on quartet's cavorting fourth

It's not their fault that they made it all seem so much fun, yet Supergrass' laudable refusal to take themselves too seriously meant that albums fizzing with ideas, hooks and chutzpah – like 2002's *Life On Other Planets* – were curiously undervalued at the time. Hopefully this reissue, with two discs of added B-sides, demos, alternate takes, and live tracks should change that. It's a breathless rush through pub-rock knees-ups (Grace), bratty punk thrills (Never Done Nothing Like That Before), beatific prog pop (Prophet 15, Run) and glam stompers (pretty much everything else). The

bonus demos underline their chemistry and musicality while pointing at intrigue alternate routes (LA Song as a near-horizontal krautrock chugger), while the live tracks show they were as potent a force as ever – there was a reason Billie Eilish was in attendance for their Glastonbury set last year. Don't pass it by this time.
Jamie Atkins

Bernie Tormé
Lightning Strikes – Volume One (1982 - 1983)
★★★
Cherry Red / Hear No Evil HNEBOX 200 (4CD)
Mixed bag from superbly talented guitarist

Forever fêted as the best guitarist in Gillan, the late Bernie Tormé recorded *Turn Out The Lights* in downtime in March 1981 once Gillan's *Future Shock* LP had been completed. Like most solo debuts it's a mixed bag of old favourites and originals, but by the time it was released the following year the guitarist/vocalist was now fronting a power trio called Electric Gypsies. Business shenanigans then held their (more cohesive) album over till autumn 1983, but before the end of '83 they'd split, leaving Tormé to undertake an end-of-year tour with an ersatz band. From these shows came the storming *Live* – originally released in 1984 and worth the price of the set alone – as well as *Live Sheffield 1983* which appeared in 2002. A brace of bonus tracks – five previously unreleased – add to the package. *John Tucker*

Ike & Tina Turner
The Hunter
★★★★
Blue Thumb/Elemental 620892 (LP)
Dynamic duo's classic album

After a short stint at the Texas-based Pompeii label in the late 60s, the Turners signed to producer Bob Krasnow's newly formed indie imprint Blue Thumb in 1969, where they unleashed *The Hunter*, a blues-focused LP that put them briefly in the USA charts. Its success was mainly down to the R&B smash Bold Soul Sister, a much-sampled super-funky number where Tina, with her raucous screams, comes across like an estrogen-fuelled equivalent of James Brown. Another standout is the driving title song, a favourite of Brit blues rockers Free, first recorded by bluesman Albert King, who played guitar on the LP though his presence was uncredited due to record company politics. Rarely reissued, this forgotten gem earned Tina Turner her first Grammy nomination and fully deserves to be back in circulation again.
Charles Waring

XTC
The Big Express
★★★★
Ape House APE 107 (CD/Blu-ray, LP)
Master tapes found, fans rejoice

Continuing to show that acts can do this deluxe edition lark without charging eye-watering prices, the seventh in XTC's series of expanded reissues offers *four* new mixes of the entire album by Steven Wilson (stereo, 5.1, Atmos and instrumental), demos of the whole album, bonus tracks and additional demos – all for roughly £25, Mr Partridge, you are spoiling us. *The Big Express* – a double concept album inspired by the then-impending closure of Swindon's railway workshop – represented a gear-shift from the pastoral psych of 1983's *Mummer*. Industry is evoked by the stinging guitars and powerhouse drums of Wake Up, Reign Of Blows and Train Low On Soul Coal. Elsewhere, Shake You Donkey Up – a brilliantly odd, whirling dervish of a song – is typical of the sense of adventure at play.
Jamie Atkins

Young Knives
Voices Of Animals And Men
★★★★
Transgressive TRANS 736 X (2LP)
Superabundance
★★★★
Transgressive TRANS 770 X (2LP)
Yard Act's indie dads finally on vinyl

Although 2006's debut album was nominated for the Mercury Prize, Leicestershire trio Young Knives have become a footnote in 00s indie, largely ignored since reforming in 2020. The overdue first vinyl release for their initial two albums, each with an extra LP of rarities, will hopefully bring fresh attention. At the time, only labelmates The Rakes were attempting the same semi-spoken jittery punk-funk, but acts like Yard Act and Shame have made it in vogue again. Named after an Adam And The Ants song, *Voices Of Animals And Men* maintains an insistent pop edge, spawning three Top 40 singles including the addictive Here Comes The Rumour Mill, though Tailors' spoke-folk hints at something far darker. *Superabundance* added a Talking Heads funk, but the formula didn't need to change much: Terra Firma's barked and barking chorus "Fake lion! Real snake!" is a mighty earworm 15 years on.
John Earls

VARIOUS ARTISTS

Autonomy - The Productions of Martin Rushent
★★★★
Ace CDTOP1636 (CD)
Celebrating Human League and Stranglers producer

Producer Martin Rushent excelled at flooding his recordings with light. *Autonomy* compiles 19 of Rushent's most immediate productions – licensing restrictions permitting. Between 1977-79, no one bettered Rushent at delivering aural slaps in the face. Are You Receiving Me by XTC, Autonomy by Buzzcocks and Destination Venus by The Rezillos all boast the crunchiest guitars and crispest vocals the era had to offer. However, it was Rushent's embrace of synths that made him such a player in pop's next phase. His studio stewardship of The Human League – represented here with Hard Times (Instrumental) – is a matter of record(s), but Je Suis Passée by Hard Corps and Don't Touch Me by Hazel O'Connor reveal his gift for rounding off the corners of brash 80s sonics.
Oregano Rathbone

Come Together: Adventures On The Indie Dancefloor 1989-1992
★★★★
Cherry Red CRCDBOX 148 (4CD)
Ace shuffle through the baggy years

As the 80s became the 90s, indie and dance collided to create, for want of better terms, 'baggy' and 'Madchester'. The pull was all-persuasive, so alongside 'the holy trinity' of The Stone Roses, Happy Mondays and Inspiral Carpets, groups as disparate as Pop Will Eat Itself and the Bridewell Taxis were seeking rave remixes. *Come Together* is a Proustian rush with its judicial mix of hits – the aforesaid trinity, plus The Charlatans (with the Hammond ecstasy of Indian Rope), Primal Scream, 808 State etc – with lesser known tracks including the gorgeous Dream Beam (Ben Chapman Remix) by Hypnotone featuring the soulful voice of Denise Johnson and The Moonflowers' really-should-have-been-bigger Get Higher (Rather Large In The Bristol Area mix). *Lois Wilson*

Into Tomorrow: The Spirit Of Mod 1983-2000
★★★★
Cherry Red CRCDBOX 154 (4CD)
The sound of the post-Jam modernist world

It's a brave or foolish label that dares to tackle the thorny subject of what mod did next after The Jam split in 1982. But Cherry Red have made an excellent stab at it with this four-disc box plotting its many and varied strands. All the protagonists are here: from the 80s, The Style Council, Truth, Prisoners, Makin' Time etc; from the 90s onwards the much under-appreciated Clique and Aardvarks along with Acid Jazz proteges Mother Earth and Corduroy; Britpop's Cast, OCS and solo Weller with the title track, of course, and umpteen excitable Detour acts who deserve more recognition. Rarities include the first time on CD for Jim Riley's Wipeout, a huge influence on The Prisoners and Steve Cradock's first band The Boys.
Lois Wilson

Hearts For Sale! Girl Group Sounds USA 1961-1967
★★★★
Ace CHD 1627 (LP)
Sparkling set of lesser-known girl groups

Aficionados of the girl group sound have already been well served by Ace Records thanks to series such as *Where The Girls Are* and *The Early Girls*. Compiled and annotated by Mick Patrick, this latest vinyl beauty is actually fifth in a series presenting ultra-obscure tracks from the 60s, Bonnie Jean's effervescent sole 45 Street Dance (backed at Gold Star by Darlene Love, Blossoms and Wrecking Crew) setting the tone. Thirteen further tracks maintain the predominantly upbeat mood, including the Swans, Revlons, Lovetts, surfing Fasions, Vel-Vetts and the Del-phis' My Heart Tells Me So unveiling just-recruited Martha Reeves in 1961 to birth the Vandellas. The uplifting soul stomping is beautifully decelerated by The Darlings' caressing To Know Him Is To Love Him. *Kris Needs*

Latin Freestyle: New York/Miami 1983-1992
★★★★
Ace XXQLP 2 102 (2LP)
Hit 80s electro spinoff

Forty years ago, New York was in the grip of an electronic revolution after Afrika Bambaataa's epoch-making Planet Rock and Shannon's early house blueprint Let The Music Play brought drum machines and synths to radio stations and clubs.

As electronic disco and hip hop ignited, Latin freestyle's female vocalists vented love angles descended from 60s girl groups over booting electro grooves and synthesized hooks on genre-crystalizing hits by Lisa Lisa & Cult Jam, Stacey Q, Debbie Deb and Expose, its distinctive formula huge with Hispanic audiences (and Madonna).

Encapsulating this lesser-known but vital 80s movement on a wonderfully era-capturing set, compiler Bob Stanley acknowledges Miami's later presence and collector's market that can see Janelle's contagious Don't Be Shy going for three figures. *Kris Needs*

March Of The Flower Children: The American Sounds Of 1967
★★★★★
Grapefruit CRSEGBOX 134 (3CD)
Petal gurus

Every so often, you'll stumble across a compilation in which the track listing, sequencing, artwork and booklet notes are so impeccably congruent that they birth their own universe. Admittedly, mining the fractal air of turned-on America in 1967 for source material is panning for gold in Fort Knox. Within is a heightened realm that accommodated the most perfect, ephemeral balance of optimism and circumstance. It's a miracle the moment lasted long enough to produce this much intoxicating/intoxicated music. This comp enshrines it in immortality.

Big or relatively-big hitters (The Monkees, The Byrds, The Grateful Dead, Vanilla Fudge, Buffalo Springfield, The Seeds) rub Nehru jackets with long-in-the-tooth opportunists (The Everly Brothers, The Tokens, Jan & Dean with the remarkable Love And Hate), acid advocates (The 13th Floor Elevators) and even scowling, prescient outliers (The Mothers Of Invention, Velvet Underground). The writing on the wall was in the latter's handwriting.

Of the off-map inclusions, Aries by The Zodiac should really have heralded its own psychedelic spy film franchise, while No One Was There by The Gates Of Eden is uncommonly, achingly gorgeous.
Oregano Rathbone

New Albums

Moving With The Times

The past is the future on the electro-pop pioneers' politically and socially conscious new album. *By David Pollock*

OMD

Bauhaus Staircase

★★★★

100% Records 100LP 138 (LP, CD/2CD, Cassette)

"All the world needs is art and passion… I see the future in yesterday," croons Andy McCluskey on Bauhaus Staircase, the opening and title song of Orchestral Manoeuvres In The Dark's 14th album, and fourth since his and fellow founder member Paul Humphreys' 2007 reunion. Set against a dramatic fusillade of cut-glass synthesiser melody, it's a line which summarises this group's sterling contribution to popular electronic music over more than four decades, while the song passes on the torch to those who come after.

The title inspiration for both song and album is Oskar Schlemmer's 1932 painting Bauhaustreppe (Bauhaus Stairs), which showed students traversing the stairs of Walter Gropius' famous, Weimar-founded art school, the stairs and the people both presented with an almost architectural flourish. It's a beautiful painting, but the meaning behind it is so much greater; it was painted in response to Nazi threats to close the school, which they eventually did in 1933.

The Nazi regime is gone now, but Schlemmer's painting survives and – runs OMD's point – art persists down generations as a symbol of passion and resistance. What's interesting to note is that we're now almost as far from the release of the group's first recording in 1979 as that single was from the last days of the Bauhaus, and both OMD and the school share a similar retro-futurist style that's both of its time and eternal.

Bauhaus Staircase (the album) is continued evidence that some recorded comebacks – this one, in particular – happen to be exactly the right thing for a group to do. Written in McCluskey and Humphreys' home studios during lockdown, their use of contemporary computer technology is evident in, for example, the icy chimes which round off Where We Started and the epic symphonic scale of Veruschka, both songs which pine for happier times, or the electro-glam Goldfrapp stomp of Slow Train.

Yet there's a glory in the sounds and influences which originally made OMD, like the environmentally-concerned Anthropocene, with its layered-in echoes of Kraftwerk and Tangerine Dream amid an elegy to the survival of life on Earth, if not necessarily the human kind. Look At You Now is a crooning, romantic synthpop anthem of the sort which would have had a shout of topping the charts in the late 80s, while Kleptocracy takes very specific aim at the world's tyrants through a brisk, martial electro-funk which sounds entirely at odds with the subject matter.

Concern for the planet rings throughout, and comes to a head with the stern trawl through sampled Darwinian buzzwords Evolution Of Species and the album's hymnal, torch-singing conclusion, Healing. It may occasionally sound warmly, comfortingly like the past, but this is an album with its mind fixed firmly on the future.

Q&A

OMD fulcrum Andy McCluskey tells us why they're back for one last time, until the next time.

It's been six years since *The Punishment Of Luxury*… fill in the gap for us.
It was a Top 5 album, our first in a long time. Many critics and fans say it's up there with *Dazzle Ships* and *Architecture & Morality*, which is very rewarding. As Paul says, don't release an album just so you've got a logo for the tour T-shirts – make it good. We put blood, sweat and tears into it, and to be honest we thought it was going to be the last we ever made. We're both in our sixties now, we wanted to spend a bit of time smelling the roses we'd planted over the years.

What changed?
Covid, because there was nothing else to do but come back to this room and write music. I felt like a teenager again, when my mum was downstairs watching *Kojak*, and I would think, 'Sod that, I'm going upstairs to do a painting or write a song.' Then once it starts to sound good, it spurs your enthusiasm.

There's a lot of current politics in there. Did you find you had something you wanted to say?
I wanted to write a song called Bauhaus Staircase for ages, it uses a painting by Oskar Schlemmer (Bauhaustreppe, 1932) to talk about the Bauhaus as a metaphor for the strength of art and the passion to overcome criticism, censorship and underfunding. Kleptocracy speaks for itself; its lyrics were written three years ago, but Putin, Johnson and Trump haven't gone away, we're still living in the shadow of those bastards. With Anthropocene, we probably are creating our own geological epoch – in three million years' time, another sentient being might look and say, that's where the homo sapiens were, where the lead and plastic and carbon is. There are a lot of typical, McCluskey-esque big themes going on in the lyrics.

> "Don't release an album just so you've got a logo for the tour T-shirts"

Musically, the album connects to the 70s and 80s, when what you were doing was the future. How does that future look now you're in it?
Over 45 years we've created our own musical landscape, which we still inhabit. You try not to plagiarise yourself, but I'm quite happy to stand on our own shoulders. It would be crazy to try to not sound like OMD. We were looking to the future when we were young, in terms of lyrics and sound, but I'm now 64. Am I going to be the future? My vision for it is influenced by my concerns for my children after I pass away.

What comes next?
We're in the enviable position of being able to wear all kinds of hats. We can put the retro hat on, go out in a muddy field and smash out 60 minutes of hit singles, but we can also do esoteric art installations or work with the Royal Liverpool Philharmonic Orchestra. We could just tour endlessly on various album anniversaries, but stupidly – and amazingly – we made a new album. It probably will be the last, but I said that about the last one. *As told to David Pollock*

Photo (OMD): Ed Miles

OMD: introducing their *Bauhaus Step Stool* range

After Dark

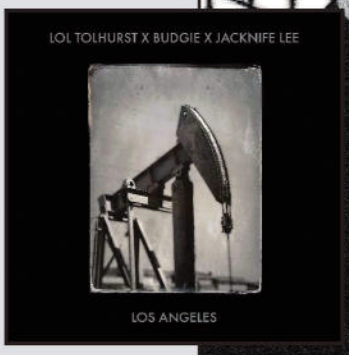
Goth legends team up with U2 producer for rip-roaring debut.
By Jeremy Allen

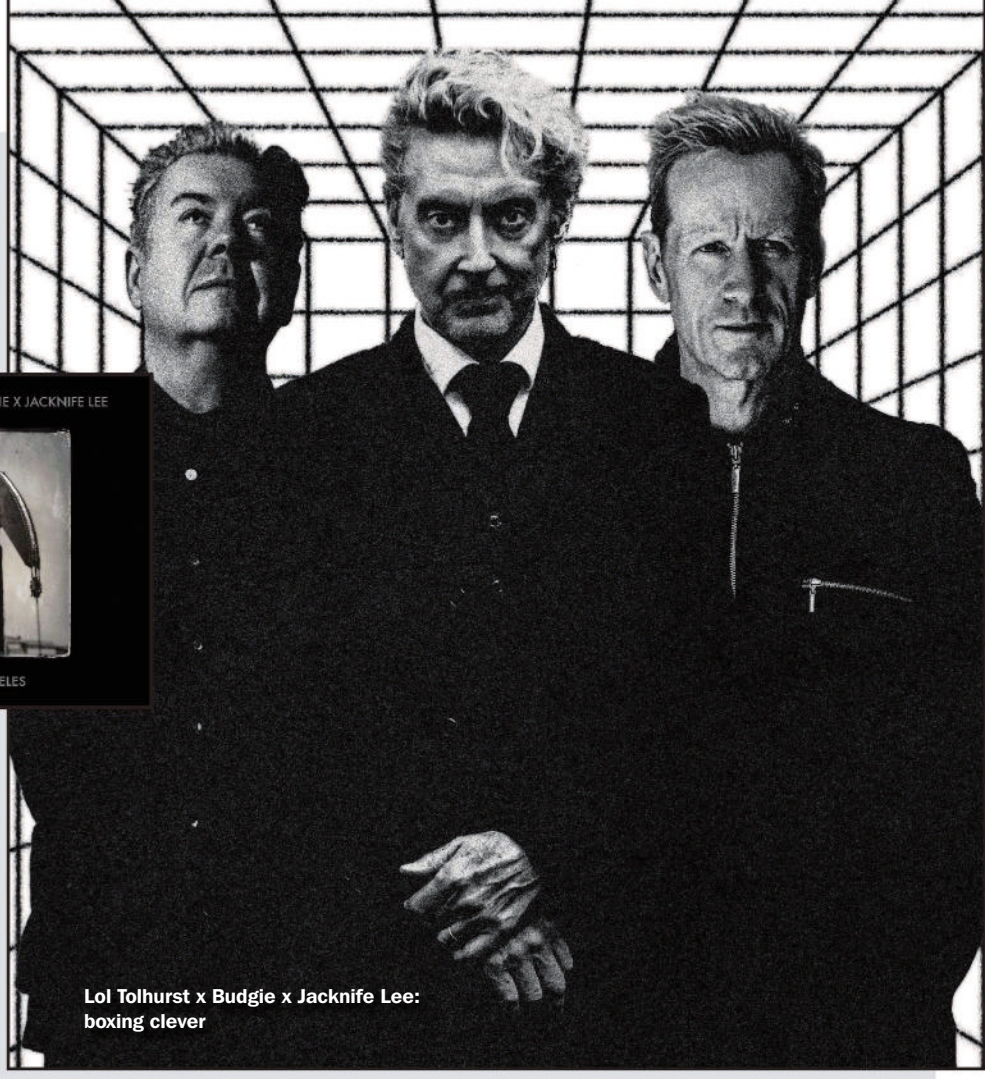
Lol Tolhurst x Budgie x Jacknife Lee

Los Angeles

★★★★

PIAS PIASR 1440 LP (CD, 2LP)





Lol Tolhurst x Budgie x Jacknife Lee: boxing clever

At the outset of their weekly podcast *Curious Creatures*, post-punk icons Lol Tolhurst and Budgie make the proclamation: "You may think you know the territory, but we drew the map". While that might be slightly immodest, it's still true. Tolhurst founded The Cure with Robert Smith and played in the band for 11 years; Budgie aka Peter Edward Clarke drummed with The Slits and Siouxsie & the Banshees and, as the First Gentleman of Goth, was half of The Creatures with Siouxsie Sioux. Their CVs are certainly not in question, though with super-producer Jacknife Lee on board, their nomenclature is.

Lol Tolhurst x Budgie x Jacknife Lee is a mouthful, the thinking being that these names are already out there, whereas a generic band name might get lost in all the noise. In reality, there's little chance of that with a song as strong and in your face as the title track Los Angeles, featuring LCD Soundsystem's James Murphy wailing frantically about the Californian city eating its children. The other star of the show on that track is Budgie's marimba, a throwback to The Creatures certainly, though there's never a sense that Tolhurst or Budgie are plagiarising themselves. Skins delineates progeny, too, with Murphy, guesting again, demonstrating a vocal timbre that is more than redolent of the aforementioned Robert Smith. Nevertheless, there's always a pervading sense that *Los Angeles* is a forward-looking record like the city, taking tribal rhythms and guttural blues to places new and electronic.

Rhythm is clearly the foundation block, with each track able to go someplace interesting thanks to the dynamic chassis control, with an abundance of disparate collaborators bringing a unique character to each song. The Edge eschews his trademark sonic trills for some far-out experimentation on the motorik Train With No Station and the enigmatic electro number Nocha Oscura. Lesser-known artists such as Lonnie Holley and Pan Amsterdam help give the tacit impression that these are all voices in different situations in the same city on the same day. That illusion is slightly upended by the presence of Bobby Gillespie, who recorded his three contributions remotely from his North London home during the pandemic. The gospel-tinged opener, This Is What It Is, is the best of the trio, with the kind of swooping Indian strings that kept Ian McCulloch in sunblock during the 80s. In contrast, the "brothers and sisters" Citizen Bobby schtick of Country Of The Blind would have been hackneyed even without the Twitter scandal that engulfed the Primal Scream frontman this summer. Nonetheless, there will be few debut records as accomplished or thrilling as *Los Angeles* in 2023.

Q&A

Lol Tolhurst on Los Angeles acceptance, The Cure playing each other's instruments, and new bandmate Budgie's phenomenal gift with a tin sandwich.

As a founder member of The Cure, are people surprised that you've made a home in LA these last three decades?
I think people have this misconception where they think The Cure would all live in a cave in Sweden. What was important for me was not the place so much – I mean, the weather's a lot better – but it was the people. I came here at a point in my life when I was extremely low, I was going through a divorce, I'd had a horrendous court case in London, and I was newly sober and not really that happy about things. I moved here and I found a lot of acceptance and a lot of love. I felt a lot more understanding of who I was as a person. I know that sounds very Southern California, but it's true.

How does a group come together when you're two drummers and a producer?
When most musicians get into a band, they start deciding, "Okay, I'm the guitarist so I play guitar", but when The Cure made *Seventeen Seconds*, we swapped instruments and that's where the little instrumental vignettes come from. We actually went back to our original instruments, but to begin with, I played the guitar and Robert played the drums. On *Pornography*, there's a track called Cold with cello at the beginning, and Robert had a cello on his knee, like a big guitar and played it that way, even though he doesn't play cello. As for Budgie, not many people know this but he's a very, very good harmonica player. You get put into a little box, and we decided to break out of those boxes.

"Goth is the biggest subculture other than hip hop, it's not going to go away"

You've just written a book, *Goth: A History*. Aren't goths supposed to shy away from the G-word – especially if they used to play in The Cure?
Well, that's really Robert's thing. And I understand why he did it, because from the very beginning, we didn't want to be labelled as anything. People would say, "What kind of music do you make?" and he'd say, "We make Cure music." That was his answer and it's true. But the other side of that coin is – and I know it sounds very pompous – we laid the fertile ground which that thing grew out of.

There are three big goth books out this year. Is there something in the air?
Well, to me, it's never gone away. I've travelled all over America extensively the last 40 years, and in every little town there are four or five little goth kids, even if they don't know that's who they are. It's the biggest subculture other than, say, hip hop, and it's not going to go away.
As told to Jeremy Allen

See page 108 for the review of Lol Tolhurst's Goth: A History.

Emma Anderson
Pearlies
★★★★
Sonic Cathedral SCR 250 (CD, LP)
Lush linchpin goes it alone

Thinking their 2016 reunion would be ongoing, several tracks on guitarist Anderson's debut solo album were written with Lush in mind, but her former band's fingerprints aren't the only ones to leave a few smudges here. Cocteau Twins and Goldfrapp are other touchstones she confesses to, alongside inspiration taken from cinema.

The pastoral dreamscapes of Willow And Mallow owe a debt to the otherworldliness of *The Wicker Man*, while another cult horror, *Rosemary's Baby*, hangs over Emma's echoing "la-la-la" vocal of the spooky ballet of Xanthe. Anderson says the album's 10 songs form a loose narrative of journeys and experiences coming to an end, yet at the same time *Pearlies* points to a bright and fulfilling solo future. *Terry Staunton*

Animal Collective
Isn't It Now?
★★★★
Domino WIG 528 (CD, 2LP)
US experimentalists' quickfire follow-up

Hot on the heels of last year's dub-infused and relatively subdued *Time Skiffs* comes the 12th full-length from US experimental pop-psych institution Animal Collective. *Isn't It Now?* marks the first time the four-piece have worked with an outside producer for over a decade, cherry-picking hip hop and soul great – and analogue evangelist – Russell Elevado (D'Angelo, The Roots, Kamasi Washington). Recorded in just 12 days after road testing the material, *Isn't It Now?* is their most lovable album in an age; the glitchy and hyperactive electronica cast aside in favour of warm ambient textures, bold harmonies, and even conventional songs (the swooning ballad Stride Rite, calypso gem Broke Zodiac). That's not to say their experimental urges have been tempered – see the spooked dub of Magicians From Baltimore or the spaced-out near-22-minute epic Defeat. *Jamie Atkins*

Ash
Race The Night
★★★★
Fierce Panda NONG 139 (CD, LP, Cassette)
Ex-teen prodigies celebrate 30th anniversary

Britpop fans will likely feel ancient that the new album by the precocious teenagers behind Girl From Mars marks 30 years since their debut single. Ash's ninth album really is going back to their roots, as it's released by their original indie label, Fierce Panda. Never having split up, it's easy to take Ash for granted, yet they're still making absurdly catchy indie-punk earworms with the same casual excellence as in the Burn Baby Burn days. If anything, the trio are doing it even more concisely, with Peanut dispensed with in under two minutes. They're not trying to stay young: Crashed Out Wasted is wise and melancholic. Exactly the album you'd hope for from a band deserving fresh attention. *John Earls*

Blonde Redhead
Sitdown For Dinner
★★★★
Section 1 S003-1 (CD, LP)
Extravagant yet subtle 10th from ethereal New York trio

Blonde Redhead don't so much create worlds as paint huge baroque ceilings to gawp at in awe. *Sitdown For Dinner* somehow marks 30 years of their existence, meaning you could reasonably have expected the Sistine Chapel by now. Their 10th studio album is more like the Vienna Secession building: exquisite, quirky, a little bit naughty, and it just gets better with age (or in this case, with each spin). The vocals shared between Amedeo Pace and Kazu Makino still create a strange tension where the peaks tend to coincide with the songs of the latter (Kiss Her Kiss Her, Melodic Experiment), but it's that sense of dynamism – and the ornate mise-en-scene they create – that sustains their uniqueness. Don't go changing. *Jeremy Allen*

Bombay Bicycle Club
My Big Day
★★★
MMM 601 (CD, LP)
Indie quartet get back on track

After 2020's substandard reunion album *Everything Else Has Gone Wrong*, Bombay Bicycle Club's sixth long player is more like the band that outstripped their noughties indie-guitar peers by virtue of daring some adventure. Melodically rich and irrepressible in spirit, from the opening, Tame Impala synth-rock influenced one-two of Just a Little More Time and the incessant I Want To Be Your Only Pet to the closing part-folk, part-guitar wig-out Onwards, Bombay display a surfeit of interesting sounds and complex ideas. The numerous guests fit seamlessly, be it Nilüfer Yanya bringing her Gen-Z-does-Gen-X guitar soundscapes on Meditate, or Damon Albarn adding a dose of melancholy to Heaven, which travels from spacey, hip hop-y shuffle to sparse folk to a sun-kissed singalong crescendo. *Shaun Curran*

Alice Cooper
Road
★★★★
earMusic 0218844EMU (CD, 2LP/DVD)
Elder statesman still hasn't lost his touch

Joel McIver's recent *RC* interview with Alice Cooper made the valid point that *Road* is quite introspective, which is understandable when you've clocked up 22 solo albums. Loosely based around the 'joys' of being a musician *Road* is quite a varied album: apparently the band members were asked to bring in songs which has created a broad palette of material, although – the cover of Magic Bus aside – it's still recognisably Alice Cooper. Lyrically, Vincent Furnier has a lot of fun with his alter ego, and the album boasts some nice self-referential touches – the closing cadence to Elected in opener I'm Alice, for example, and the lyrical nod to I'm Eighteen in All Over The World. The CD/DVD or CD/Blu-ray packages feature the 2022 Hellfest show (the DVD accompanies the vinyl), and there's a limited-edition box set with the 2LP, CD, Blu-ray, trucker cap and other paraphernalia. *John Tucker*

VV Brown
Am I British Yet?
★★★★
YOY 362482 (CD, LP, Cassette)
Return of a radical poptivist after hiatus

Beginning her career as a compelling pop artist influenced by the 50s on 2009's acclaimed *Travelling Like The Light*, by her third album *Glitch* in 2015 Northampton-born VV Brown was making operatic rock. Frustrated at attempts to pigeonhole her and enduring postnatal depression, she quit music in 2017. Thankfully reversing that decision, Brown manages to incorporate all her moods into a wonderful exploration of both the Black British experience and her varied musical passions. Brown's time writing for Sugababes and Pussycat Dolls shows in the pop of Swallowing My Pride and Mission, while the remarkable Twisting encompasses both Curtis Mayfield and Talk Talk. Radical without being preachy, infectious without being obvious, hopefully the industry can finally champion such a wide-ranging talent. It's long overdue. *John Earls*

The Dirty Strangers
Hunter's Moon
★★★★
DS Records 34966228390 (CD)
Dirty moon rising on lockdown gem

Alan Clayton's sixth album in over 40 years of leading assorted Dirty Strangers lineups through thick and thin boasts his strongest songs yet, written in lockdown on the 1964 Gibson Hummingbird gifted over 20 years ago by his mate Keith Richards. The set gains extra poignancy by late keyboard maestro Scott Mulvey's featuring on four tracks. Full-tilt rockers, including roof-raising title track, punk-velocity single My Girl's A Getaway Driver and reworked stage fave Gold Cortina are joined by sumptuous ballads Pirates Don't Get Pensions and Cell Block No. 5 showing Clayton's songwriting beautifully matured, the attitude-stacked La La La I Couldn't Care Less featuring his teenage niece Holly on drums. One of 2023's most vibrant rock 'n' roll albums. *Kris Needs*

Flaer
Preludes
★★★★
Odda Recordings ODA 01 M (LP)
Totally wyrd

Picking up his childhood cello for the first time in years during the pandemic, painter Realf Heygate surveyed the landscape around his family's rural Leicestershire home and created this 21-minute instrumental album of paeans to the disquieting quiet of the land-locked locked-down scenery. With sparse use of guitar and piano, Heygate's string overdubs are powerful, creating a restful, yet somewhat uneasy listen – although to be honest, it is only association that provides the unrest – thoughts of *The Wicker Man* and *A Field In England* can easily be conjured by the blank beauty there is here. *Preludes* is often strikingly beautiful: every squeak of the fretboard or creak of the piano pedal adds to the quiet enchantment of its seven tracks. *Daryl Easlea*

Goat
Medicine
★★★
Rocket Recordings Launch 315 S (CD, LP)
Relentless riffs from Swedish psych-rockers

The fifth album from the mask-wearing, voodoo-worshipping (they claim) Swedes is a balm for all your ills, if your ills amount to not hearing enough trippy psych-prog with a deep funk undercurrent. They're essentially Hawkwind/Sabbath produced by Bootsy Collins with an Eddie Hazel or three going nuts, and after leaning into upbeat vibes on 2022's *Oh Death* (the title was a giveaway, huh?), this is mostly hairy, no-messing rock. Although the opener Impermanence And Death begins with a polite question of "shall we practise a little meditation together?" it swiftly wheels into flute-flecked sludge-riffs, like Jethro Tull after an oxycontin overdose. I Became The Unemployment Office is Loop with a sly laugh. A cosmic stew of headbanging hedonism. Take daily. *Chris Roberts*

MAL-ONE
Punk Rock Is Back!
★★★
Punk Art Records MAL-One CD 003 (CD, LP)
Art for punk's sake...

A punk artist who grew up alongside the Pistols' Steve Cook and Steve Jones, MAL-ONE creates a rampant collection of 70s memories, guitar-driven songs that sound as if they should be something else but aren't quite – like a Nick Lowe album, but louder. Remembering how the guitarist stole his bike when he was seven (Looking At The Decals On Steve Jones Guitar), Clash reflections (London's Turning, and the singalong Shakespeare Meets Chuck Berry On Shepherds Bush Green), the churning New York City Punk and more. Sad, too, even if just as boisterous: We Will All Lose Some Good Friends Along The Way. Wild and shouty, just like you remember it, almost half a century ago. *Nick Dalton*

Picture Perfect

The Frames frontman enlists the help of his bandmates on storming solo effort. *By Nick Dalton*

Glen Hansard: getting his bearings on masterful new solo album

Glen Hansard

All That Was East Is West Of Me Now

★★★★

ANTI EPIT 27976-2 (CD, LP)

The first album in almost four years from influential frontman of The Frames, at the cutting edge of the Irish scene in the 90s and 00s, sees Glen Hansard in an enigmatic yet rock'n'roll frame of mind. While Hansard relishes the past, this is very much about now, the music growling and thundering from the very start, The Feast Of St John with throbbing, bass-y guitar leading into a barrage of noise, a welter of squealing feedback as Hansard bellows the vocals over the top. Then there's Down On Our Knees with its bass riff and near electro soundtrack, bringing a hint of New Order to mind, breathless and dangerous.

But then things start to change, firstly with the emotive No Mountain, a soaring ballad that takes things in a very different direction. For all its power, the album is a triumph for its quieter songs. The gentle Between Us There Is Music is almost new age in its swirling strings and choral backing vocals – at the start it's difficult to believe it isn't going to be a Christmas record – and Ghost is even eerier. Sure As The Rain even includes delicate, near-spoken passages in French. The hypnotic effect isn't restricted to simply the quieter songs. Bearing Witness has more of the bouncy backdrop mixed with a guitar jangle, Hansard's rich, commanding vocals soaring free.

While this definitely isn't a Frames album, it is very much part of the family, the band made up of Frames Joe Doyle, Graham Hopkins, Ruth O'Mahony Brady and Rob Bochnik and American jazz-inflected drummer Earl Harvin who's played with them along with many other edgy acts this side of the Atlantic.

In fact, there's only been a single Frames album, 2015's *Longitude*, since Hansard won the Best Original Song Oscar for Falling Slowly from the 2007 movie *Once*, a musical about a busker and an immigrant in Dublin, that he co-starred in with the song's co-writer Markéta Irglová.

For all the links with the past, it seems there is no going back. Hansard has created a new world for himself, a solo performer of rare power and vision, one who's positioned himself in the middle of the frame despite keen for his past to still be part of the picture.

Q&A

Glen Hansard on heading south for the sun to get his latest album underway, and looking to the future.

You certainly get things off to a boisterous start on this record…

The Feast Of St John happened in a moment – we were setting up to record in the hallway of a friend's house near Lake Como and we just kicked it out, plain and hard. Another, All Rise, is very similar in mood. They had that energy, so we used that first take.

Did you record the whole album in Italy?

We lashed down ideas, just going down the pizzeria each evening. I came back to Ireland with a bunch of recordings but didn't know what I had. I asked the local bar, can I set up in the corner, not playing songs people want to hear, just two hours of new ideas. Over five Tuesdays the place became packed. Songs started developing, we recorded them quickly – and had a record!

It rocks, but is gentle, too…

It's a deep, personal record. I wrote Sure As The Rain in Paris when I was with my wife just before I settled down, the last wave of beautiful madness before you decide to get married. Ghost, I wrote 25 years ago and never went back to but songs will tap you on the shoulder every decade and go 'finish me'.

> "Songs will tap you on the shoulder every decade and go 'finish me'"

And there are plenty of appearances from Frames bandmates on it…

This is the most Frames-y record I've made solo. My music is between folk and rock, and so is The Frames. The Frames never ended; a bolt of lightning happened, which was *Once*, and it just transformed us. They're my friends, people I make music with. Whether it's the Frames or me is irrelevant. Occasionally we do gigs, all Frames music, and I love it.

You starred in the 2007 film *Once* and won an Oscar for Best Original Song. How did your world change after that?

Suddenly I was a songwriter, not just a guy in a rock band! It's funny, the two biggest moments in my career came through film and I never had any idea of being an actor. I was a movie star for a few minutes in 1991 with *The Commitments* and I wasn't ready for it but now I was. I was doing the music and Cillian Murphy was the original star, we worked a bit on a couple of the songs, then he got offered Danny Boyle's film *Sunshine* and it was suggested that I take the role.

Will you be touring?

Yes, and because the record is more of a rock record we've decided to reflect that, playing clubs – although we are playing the London Palladium in October...

As told to Nick Dalton

Mapache

Swinging Stars

★★★★

Innovative Leisure/Calico Discos CALICO 015 (CD, LP)

LA duo shoot for the sky

Mapache return with their fifth album, following last year's superb *Roscoe's Dream*. As typified by the gentle Sentir and the expressive country-toned Encinal Canyon, *Swinging Stars'* subtleties take their time to work into your head. But it's worth the wait – along the way you get sun-kissed strolls such as What A Summer, with its beautiful pedal steel and smart drum patterns. Elsewhere, the punchy groove of French Kiss is a finely crafted gem featuring tasty keyboards and guitar. Other songs such as Sammy Boy, Where'd You Go and the utterly gorgeous instrumental Home Among The Swinging Stars are equally stunning. The work of a highly skilled, confident band, *Swinging Stars* is another remarkable addition to the Mapache catalogue.

Steve Burniston

Róisín Murphy

Hit Parade

★★★★

Ninja Tune ZEN 290 DX (2CD, LP/2LP)

Taking disco to the outer reaches

The ever-wonderful Róisín Murphy's music is an acquired taste you really need to develop. Her DJ Kose-produced sixth album – and first since signing to Ninja Tune earlier this year – continues Murphy's masterful mid-career reinvention as the queen of disco esoterica, a dizzying blend of styles and off-beam experiments which are fused together with unique musical personality. The smoky dub feel of What Not to Do's sensuous half-raps and popping, liquid rhythm is borne out by Mad Professor's name in the writing credits; CooCool is a gorgeous piece of electronic jazz built around her melodic repetition of the title; Feel Good is a loose-limbed swirl of upbeat Latin disco; and You Knew and Can't Replicate beam in on chiming house grooves from sometime around 4am. These are highlights, but really, every inch of this dazzling, surprising record deserves exploration.

David Pollock

Paul Rodgers
Midnight Rose
★★
Sun 5047806263 (CD, LP)
Nice voice, shame about the songs

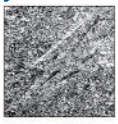
Rock god Rodgers needs no introduction, and his vocal chops remain enviable at age 73. *Midnight Rose* breaks a 25-year silence in terms of original solo material but has a "lockdown project" vibe, vocals somehow detached from a relentless transatlantic rock backing. Sun Records labelmate Ian Hunter could teach him a thing or two about dynamics, if not singing.

It's no coincidence that Paul's most recent work has focused on songs by Muddy Waters, the Stax R&B stable and a revisit to his Free heyday. There's nothing here to approach that calibre of material, the autobiographical Live It Up and Bad Company-reminiscent Highway Robber the relative highlights. Since Rodgers is now a naturalised Canadian, maybe a phone call to Bryan Adams next time? *Michael Heatley*

Nitin Sawhney
Identity
★★★★
Positiv/Warner Music 5054197626586 (CD, LP)
Guest-heavy mesmerising musical mosaic

Like a divine presence, Sawhney is simultaneously everywhere and nowhere on *Identity*, his tremendous follow-up to 2021's much-vaunted *Immigrants*. Though the spotlight inevitably illuminates the contributions of the album's sixteen vocalists, which range from Guy Garvey to the excellent Hak Baker, you can sense Sawhney in every molecule of the music. He's the nucleus around which everything revolves and it's his artistic vision that is the unifying feature of a project that is courageous in its ambition and scope. More a series of socio-political meditations, perhaps, than a collection of songs, *Identity* addresses burning contemporary issues, including immigration (Illegal), Women's rights (Because You're A Woman) and identity theft (Faceless Enemies). Ultimately, though, the record is a thought-provoking and eloquent exploration of what it is to be human. *Charles Waring*

Say She She
Silver
★★★
Karma Chief KCR 12024 LP 1 (CD, 2LP, Cassette)
Slick soul ensemble want your love



With even their name acknowledging the influence of Chic, this Brooklyn/London seven-piece, fronted by a sweetly harmonising female trio, offer instant pleasure with grooves which are plainly familiar but just fresh enough to give off their own tang. They hug the earlier polite disco of the Rodgers-Edwards sound, rather than any risque deep cuts, but precise hits-in-waiting like Astral Plane, Forget Me Not and the Le Freak-referencing C'Est Si Bon are weightless fun, and expensive escapist treats. Just when it's getting too like a retro evening trapped in a wine bar with yellow-tied bankers, it drops in some politics then leans in to something more haunting and floaty for the nine-minute title track, which suggests their future holds gold. Good times. *Chris Roberts*

Jorja Smith
Falling Or Flying
★★★
FAMM FAMM 102 LPA (CD, LP)
Soul star ponders the limelight on album two

Success came young for Mercury-nominated, BRIT Award winning, Kendrick Lamar and Stormzy collaborator Jorja Smith; her second full length album reckons with the fallout in a rich, sonically eccentric offering based in modern R&B. Retreating back to her Midlands home away from London's harsh glare, the album title reflects what Smith calls her two default settings, and the album follows a similarly dichotomous route: the first half is full of festival ready grooves, from the pounding rhythms of opener Try Me to brilliant UK garage sunshine of Little Things to Feelings, a blissed out slice of Afrobeat featuring J-Hus. Things turn introspective as Smith deals with self-doubt and toxic treatment, with some beautiful results, particularly Backward, which has a gorgeous strings coda, and the sparse pulse of the choir-featuring Try And Fit In. *Shaun Curran*

The Streets
The Darker The Shadow, The Brighter The Light
★★★
679 5054197733055 (CD, LP)
Birmingham rapper returns to his breakthrough guise

Mike Skinner's first album as The Streets since 2011 – if we're not counting 2020's collaborative mixtape – is a soundtrack to his self-made debut feature, a film noir set in nightclubs inspired by Skinner's post-Streets hiatus DJ career. Seven years in the making, the narrative tracks are full of familiar geezer-poet wisdom and droll Skinnerisms about (night) life on the fringes ("the walk of shame is my daily commute"). The songs act as voiceovers, which perhaps explains why, despite the music's heady mix of garage, house, reggae, ska and even folk, Skinner's settled into something of a monotone, with insufficiently varied melodies. Still, there are brilliant moments: the wavy 2-step of Too Much Yayo; Shake Hands With Shadows, an echo of Blinded By The Lights; best of all is the closing piano daybreak of Good Old Daze. *Shaun Curran*

Swansea Sound
Twentieth Century
★★★
Skep Wax SKEPWAX 016 LP (CD, LP)
Sharp second from indie-pop duo

"I met her at the evening classes/ Short hair and two-pound-fifty glasses." And you thought no one wrote songs like that anymore. Well, Hue Williams and Amelia Fletcher certainly do. With its crisp, unfussy production, fizzing hooks and razor-sharp social commentary, *Twentieth Century* is a delight and if there was any justice in this world, songs such as I Don't Like Men In Uniform and Pack The Van would be blasting from every speaker this summer. There's a wisdom and integrity here, too, with the lyrical content (an ode to the joys of second-hand shopping on Markin' It Down; a dig at the politics of digital algorithms on Greatest Hits Radio) bridging timeworn and contemporary concerns. Marvellous. *Johnnie Johnstone*

Teeth Of The Sea
Hive
★★★
Rocket LAUNCH 308 (CD, LP)
London's fantastic voyagers soar once more

Cometh the hour, cometh the cosmic-rock underdogs. After the psych-ritual ructions and squalling wig-outs of 2019's *Wraith*, this north London trio take titular inspiration from a Frank Herbert novella (theme: revolutionary insect-human hybrids) on their sixth album. Hybridisation is one key to Teeth's high-concept thrust, which here takes off dreamily with ecstatic music for moon landings (Artemis) alongside livid electro-rock (Liminal Kin), John Carpenter-ish dystopian synth swagger (Powerhorse), vocoder hymnals (Æther) and much more. Horns cut through discordant soundscapes like end-of-days laments, while vocal nectar comes courtesy of Get With The Program's effects-strafed throb – *Blade Runner* on the DIY dystopian-rock dancefloor – and the honeyed synth-pop of Butterfly House, featuring former Snowpony leader Kath Gifford. Between bubbling art-techno epic Megafragma and the mournful touchdown of Apollo, *Hive* buzzes with bracingly skewed and productive underground life. *Kevin Harley*

Whirlwind D
Libra
★★★
B Line Recordings BLN 038 (LP)
Rapper finds just the right balance

A British hip hop veteran who's been around since the late 90s and opened for Public Enemy and Wu-Tang Clan, Salisbury's eloquent Whirlwind D dissects and explores two sides of his musical psyche with the excellent *Libra*. Side 1, dubbed *Grey Matter*, is lighthearted and playful, defined by vivid autobiographical tales framed with infectious beats and sampladelic musical backdrops. Among the highlights are Everyday Hustle, about parenthood, and Ocean's Breeze, driven by an insanely catchy flute lick. By contrast, the *Dark Matter* side has a sharper socio-political focus; the lyrics are deeper and more serious, the grooves bleaker and decidedly ominous, reverberating with stylistic echoes of Eric B & Rakim. Although oozing an unashamedly old-school vibe, *Libra* exudes an inventive vigour and freshness that is absent from much contemporary hip hop. *Charles Waring*

Wilco
Cousin
★★★★
dBpm 051497406714 (CD, LP)
Chicago institution meets Welsh wizardry

Thirteen studio albums in and

Wilco are still pushing themselves, still figuring out what kind of band they want to be. Just a year after the expansive and mostly live double album, *Cruel Country,* comes *Cousin*, a concise and sculpted set produced by Cate Le Bon. It's an inspired choice as Le Bon welcomes Jeff Tweedy's inventive and oblique songs into her sonic realm, all angular guitars, mechanised percussion, and mesmerising sonic detail. Cosmic art country (Infinite Surprise, Pittsburgh) and skewed power pop (Save Me, Evicted) dominate, but most impressive are Sunlight Ends and A Bowl And A Pudding, moments of experimental beauty at the core of a constantly surprising album. *Jamie Atkins*

Woods
Perennial
★★★
Woodsist 107 (CD, LP)
Psych-rock outfit still blossoming 20 years

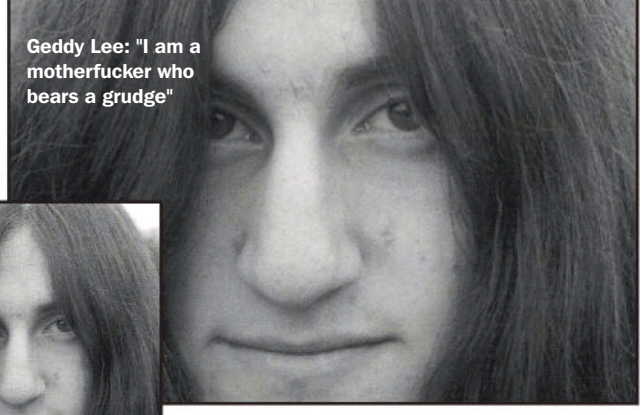
Early records by New York psych-rock crew Woods were decidedly lo-fi, endearingly strange and occasionally downright creepy. But around 2010, main man Jeremy Earl and crew changed gears, with *At Echo Lake*, follow-up *Sun And Shade* and especially 2012's *Bend Beyond* introducing a pronounced melodic focus, the band belying its Brooklyn birth with fresh takes on Topanga Canyon's 60s sound. *Perennial* finds Woods still playing its trump cards, kicking back with a memorable collection of blissful retro harmonies and consoling instrumental vignettes. Between The Past is an infectious dose of sunshine pop accompanied by sweetly-voiced mellotron, while Little Black Flowers boasts the kind of hazy kaleidoscopic folk that has become Woods' recent stock-in-trade. Best of all, though, is Sip Of Happiness, where Earls' distinctive Green Gartside-like falsetto, tinged with sorrow and regret, is offset by a carousel of dainty keys and acid-flanged guitar twang. *Perennial* is well-named, as Woods continue to defy the passages of time. *Spencer Grady*

NEXT MONTH

The Kinks **Madness**
Duran Duran **Billy Bragg**
King Creosote **Prince**

Photos (Glen Hansard): Stephan van Fleteren

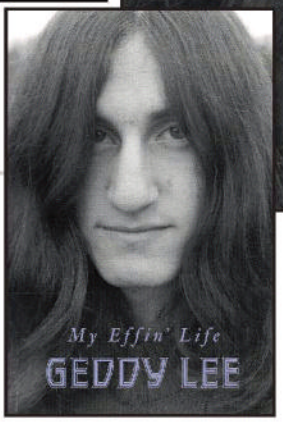
Books



Geddy Lee: "I am a motherfucker who bears a grudge"

Moving Words

Tragedy and comedy viewed through a prog-rock lens. *By Joel McIver*



My Effin' Life

Geddy Lee

★★★★★

Harper Collins, $40

ISBN 9780063159419, 512 pages

On page 40 of *My Effin' Life*, Geddy Lee writes, "In the next chapter I'm going to relate my parents' experience of World War II... If you find it half as harrowing to read as I did writing it, you may be tempted to skip right along."

Skipping any of this book would be a mistake, given how vivid a life the Rush frontman has led, but understanding the horrific experiences of his parents Malka and Moishe Weinrib in Nazi-occupied Poland is particularly important, for the historical record as well as its profound impact on their son. Lee's investigation details their incarceration in Auschwitz-Birkenau under the feared Josef Mengele, and the terrible conditions they later endured in Belsen and other concentration camps, as well as the wholesale murder of their families and community. These chapters are made all the more haunting because the author ensures that the details are professionally researched and cross-referenced. It is a genuinely upsetting account.

Moving forward to his upbringing in tedious Canadian suburbia, Lee recalls the pressures of social and religious dogma, frequent antisemitic bullying, and the juxtaposition of teenage rebellion and guilt. He also explains the mental trauma experienced by the children of Holocaust survivors, a rarely-discussed condition. A confused sense of identity didn't help – as he explains, he was born Gershon Eliezer Weinrib, but this was anglicised to Gary Lee and then, erroneously, to Gary Lorne.

The early death of Lee's father in 1965 due to heart damage sustained in the Holocaust played a major part in the grimness of Lee's early life, of course, as well as unsympathetic relatives and pre-rock'n'roll pressure to conform. With sad irony, the mandatory year of music-free mourning that Lee had to endure drove him to dive obsessively into rock music in 1966, the perfect jumping-off point for his own career as a musician. The bass guitar and a sequence of early bands followed.

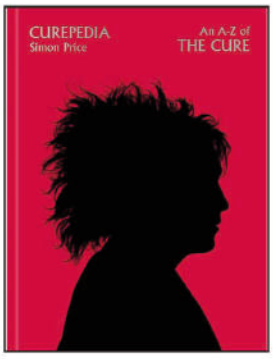
All this is the precursor to the astonishing journey of Rush, a trio of nerdy intellectuals that Lee joined in September 1968 and who spent the next 40-plus years rising to the status of international stadium act. Broadly speaking, the group passed through three phases: fantasy-inspired prog-rock in the 70s, synths and mullets in the 80s and classic-rock stalwarts in the 90s and beyond. To his credit, Lee focuses on their artistic triumphs and creative errors with equal honesty. He's surprisingly candid at times, owning up to allowing the band to take precedence over his marriage, and is rigorous about naming in print anyone who has been decent to him or has offended him ("I am a motherfucker who bears a grudge," he warns).

Skipping any of this book would be a mistake

The former include Pete Way, Thin Lizzy, Robert Plant and music journalist Geoff Barton; the latter comprise Billy Preston, Gene Simmons, Steve Lillywhite, Billy Graham and the writer Barry Miles. The last of these, who painted a quasi-fascist picture of Rush in the *NME* in 1977 due to their interest in the controversial writer Ayn Rand, infuriated Lee by using Holocaust references, although the episode does kick off an interesting debate about the nature of free will, the title of a 1980 Rush song.

Along the way we learn so, so much about the musician and his band. Who knew that Lee greatly admires Björk, suffers from frequent existential epiphanies, used to spell his name 'Gedy' and overdid the cocaine in his middle career? Or that Rush didn't make much money until 1978 or tour Europe until '79? A clever fellow, Lee ponders the nature of originality and the definition of pretentiousness, admitting to an obsessive perfectionist streak that has him describing minute details of mixing desks and studios. Fame bothered him, crazy fans unnerved him; he worked hard to expand his mind through study; and he evolved an onstage state of flow to the point where he unironically describes himself as "a human neural net, a musical cyborg". There are plenty of politely comic anecdotes, too, such as the revelation that Rush sat down for formal French lessons on tour to prepare for performances in Quebec, and the many amusing impressions he delivers of his older relatives, all now departed.

My Effin' Life ends as it started, on a heartbreaking note: the death of Rush drummer Neil Peart in 2020 leaves Lee bereft of friend and band. Fortunately, he takes comfort in family and music as the tale ends, facing his seventies with optimism: there is a palpable sense that he's not done yet. Roll on Volume Two. *Joel McIver*



Curepedia: An A-Z Of The Cure

Simon Price

★★★★

White Rabbit, £35

ISBN 9781474619325, 440 pages

An unmatched Cure-all

The Cure are described as "a non-stop glorious contradiction" in Mogwai guitarist Stuart Braithwaite's introduction to this sizeable volume, the most extensive Cure publication yet attempted. It's an accurate jumping-off point for the reader, whether devotee or casual fan, summarising as it does the many ways that exist of approaching this multifaceted band.

Author Simon Price has chosen the simplest, and also most challenging, way to approach his subject – by collating and linking everything there is to know about a given recording, event or person. As an example, the first entry, A Forest, references Tolkien, the Brothers Grimm, Disney, *The Sopranos*, Narnia, Toni Morrison, Shakespeare and *The Evil Dead*. Price continues with this due diligence throughout, including a wealth of relevant details in entries devoted to band-members, albums and songs, as well as related themes such as Arrests, Dreams, Englishness, Line-Ups and Shoes. Despite the huge amount of information, there's no repetition: bandleader Robert Smith's relatively brief entry respects the fact that he's mentioned everywhere else in the book, and also begins with an excellent pop-culture pun for readers of a certain age.

Despite this herculean effort, the author acknowledges, "The fans know more than I ever will," a truism that *RC* readers in particular will understand. Even so, it will be hard to find a more all-encompassing repository of Cure wisdom than this one. *Joel McIver*

Lol Tolhurst

Goth: A History

★★★

Quercus, £25

ISBN 9781529424270, 256 pages

The story of a genre by the man who helped invent it

Lol Tolhurst's second book makes up an unholy trinity of gothic subcultural histories out this year (see below), and it also joins Simon Price's *Curepedia* (see above) as another Cure-focused account of Crawley's most famous sons. *Goth: A History* finds itself arriving in a surprisingly crowded market place, then, and, in truth, it's something of a curate's egg. On the bad side, there are too many mistakes that could have easily been fixed with a decent edit: Tolhurst complains about the cruel shadow of Thatcher lingering across the 70s, when Thatcher's pernicious activities mostly stretched to stealing milk from children in that decade. Moreover, Mary Shelley is projected into the future by about 60 years. If the "history" side is a little shaky, the "goth" side is tantalising at times. Tolhurst's understated avuncular style draws you in as he tells fascinating tales about touring with Siouxsie And The Banshees through Northern Ireland during the Troubles or meeting Depeche Mode's Andy Fletcher in the Priory while drying out. There are also revealing insights into the making of The Cure's own unholy trinity (*Seventeen Seconds* / *Faith* / *Pornography*) and fine theories about the gory influence of Christianity, and in particular Catholicism, on Goth. It's worth it for the personal perspectives alone. *Jeremy Allen*

Season Of The Witch: The Book Of Goth

Cathi Unsworth

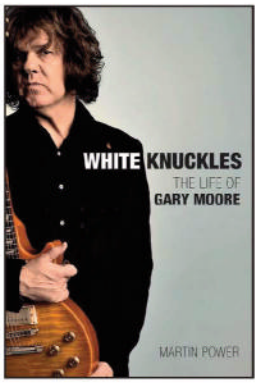
★★★★

Nine Eight Books, £22

978-1788706247, 496 pages

A sociopolitical treatment of 80s goth music

You wait ages for a book on Goth and then three show up all at once. Sandwiched release-wise in between John Robb's *The Art of Darkness: The History of Goth* and Lol Tolhurst's *Goth: A History*, Cathi Unsworth's sleek and streamlined account doesn't really claim to be definitive, to be fair. Indeed, there's more than one way to skin a witch's cat, so Unsworth has eschewed the 'throw everything but the kitchen sink' approach of Robb and distilled her material down to the 11 years between 1979 and 1990. It might be Siouxsie Sioux on the cover but the real witch of *Season Of The Witch* is Margaret Thatcher. Goth, then, is set up in opposition to the then-incumbent PM, working in reaction to her laissez-faire economics and championing of yuppie individualism. It works up to a point, though there are times where the political narrative feels as though it's been shoehorned in. Unsworth is a wonderful writer who throws brilliant light and decadent shade on the UK-focused movement, often with a welcome focus on the female protagonists who made Goth happen. Though finding room for Fenella Field======ing but none for Fields Of The Nephilim is slightly bewildering. *Jeremy Allen*



White Knuckles – The Life And Music Of Gary Moore

Martin Power

★★★

Omnibus, £25

ISBN: 9781787601611, 456 pages

You want Moore? You got it!

If Phil Lynott, of all people, states you are not to be trusted, then you're surely a complex character. Irish guitar hero Moore, for all his gifts, was just that: he bailed out on Thin Lizzy more than once, but while there added much with his fire and flair.

Moore lived his life in rock's shadows, emerging every so often with a solo hit he inevitably failed to follow up, or forming, joining and abandoning bands before the union bore fruit. Only when he embraced the blues in 1990 did he enjoy sustained commercial and critical success – and even then he lost interest, returning to the genre only when a cancelled tour left him with financial losses.

While Harry Shapiro's family-endorsed biography, published in 2022 after originally being part of a box set, is still required reading, Martin Power – a serial rock writer who's covered Beck, Page and others unofficially – knows how to keep the story moving.

Both books highlight Moore's character flaws, relationship difficulties and inability to commit to his musical projects, but *White Knuckles* rates higher in readability. Power's predilection for heavy rock gives him the edge on the non-blues output, while Shapiro is the opposite. So make room for both on your bookshelf. *Michael Heatley*

Thank You (Falettinme Be Mice Elf Again)

Sly Stone

★★★★

White Rabbit, £25

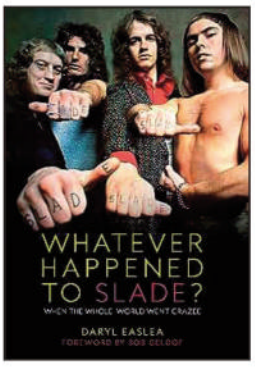
ISBN 9781399601566, 320 pages

Far from everyday

Here's one few of us saw coming. After decades away from the public eye, save intermittent, usually short-lived and controversial comebacks, one of music's most mercurial geniuses has chosen to tell his story. Co-writer Ben Greenman (who's previously done the honours for Brian Wilson) has done a helluva job of bringing the Sly of his best music – the boldness, the mischief – to the page.

Fans shouldn't expect exhaustive detail, nor should they expect any handwringing over the more questionable behaviour. Sly tells it like it is, with an ad man's flair for snappy turns of phrase – *of course he has*, this is the man responsible for Everyday People and the murky, hard-to-hold magic of *There's A Riot Goin' On*. He's a funny and likeable narrator, especially when discussing his music-obsessed early years ("When I went out into the world I was surprised to see people who weren't carrying instruments. I wasn't sure what they did instead").

Sly races through the rise of the Family Stone, leaning heavily on interviews and chat show appearances. Tales of decadence abound, from pet baboons ("I forget where I got him. Baboon store?") to endless cars and *that* Madison Square Gardens wedding. When it comes to the wilderness years, he doesn't hold back – shocking episodes that would be seismic events in most people's lives stack up as thing become ever more chaotic, and you get the feeling he's just scratching the surface. Wild drug consumption, controlling behaviour in relationships, a childlike reliance on others to pay his way – the biggest question any of us could ask of Sly Stone was, "What happened?" Now we know.



Jamie Atkins

Whatever Happened To Slade? When The Whole World Went Crazee

Daryl Easlea

★★★★

Omnibus Press, ISBN 978-1-7830-5554-8, 480pp, £25

Weer all Noddies now

In this comprehensive analysis of all things knowingly loud and yobbish, *RC*'s Daryl Easlea sets out to answer two questions: why are Slade still widely adored so long after their heyday, and were they ever more than a novelty Christmas hit? He executes this clear-headed investigation with the aid of a panel of devotees of Noddy Holder et al, made up of writers, industry types and band associates. Although many of these are avowed fans, particularly of Slade's golden early 70s, the perspective remains balanced: to Easlea's credit, he doesn't pull any punches when it comes to Slade's flaws and errors.

Along the way, he walks us through a long-gone world that is both vivid and chaotic. Lester Bangs froths over 1972's *Slade Alive!* as "gutbust concrete sledgehammer junk jive"; band-members fall in and out with each other; we learn of the influence of *Slade In Flame!* (1975) on the *Superman* movies and the group's influence on Hollywood metal; and we witness singer Noddy Holder's sure-footed takeover of the band and brand. The story ends with a debate about what the hell it all means, one useful perspective coming from Bob Geldof, who points out in his foreword that the link between Slade and later bands such as Oasis is obvious. It's refreshing to read a music biog in which the subject doesn't triumph at the end: Slade's day is definitely done. But what a day it was. *Joel McIver*

This Must Be the Place: Music, Community and Vanished Spaces in New York City

Jesse Rifkin

★★★★

Hanover Square Press, £25

ISBN 9781335449320, 544 pages

Discover the music and venues of The Big Apple

Jesse Rifkin's excellent social history of popular music scenes in New York City refutes the suggestion they're built on great artists alone. "(D)ig deeper and you'll find that they're actually created by cheap rent, empty space and other unglamorous factors."

Rifkin, who runs NYC music tour company Walk On The Wild Side and writes for magazines, summarises both strands of place-based creation in New York in parallel; what Brian Eno calls 'scenius… (an) ecology of talent', and the history of those neighbourhoods where the city's great scenes emerged. Popular discussion points about deindustrialisation, gentrification and capitalism are raised.

His prose is brisk, readable and detail-filled, drawing on over 100 interviews. He explores the people and places of the 50s and 60s Greenwich Village folk scene, the parallel emergences of punk through Max's Kansas City and CBGB and disco at The Loft, Paradise Garage and Danceteria, on through hip-hop, antifolk and the pricing out of DIY scenes to Williamsburg in Brooklyn.

That his book focuses on Lower Manhattan and not, say, Harlem or the South Bronx is a shame, but his reasoning – he's already filled 500 pages, so vast is the subject – is sound. Perhaps a sequel is in order? After all, as Rifkin writes in refuting old New Yorkers' maxim that the city is 'dead': "New York is never over, so long as we don't want it to be." *David Pollock*

Police Diaries

Stewart Copeland

★★★★

Rocket 88, £40

ISBN 9781915156006, 224 pages

Arresting stuff from Police percussionist

Drummer Copeland's diary from 1976, the years he formed his future supergroup with Sting, to 1978 will fascinate not only those who've followed the Police from their inception but also those familiar with the London gig scene of the time. His journal entries are reproduced, together with later commentary, photos and artefacts.

The passing of the rock flame from flickering progressive rockers like Copeland's former band Curved Air to the young, blowtorch-wielding punks is well illustrated – and regardless of the fact the Police were bandwagon-jumpers, Copeland's willingness to swap £500-plus gig fees for £30 and an all-night slog home from the depths of Wales indicates someone who was genuinely driven. So, too, was the man he encountered as Gordon Sumner, who swiftly became Sting.

The two burgeoning egos clashed, of course, and by the time the diaries end in late '78 the band were flying, with Andy Summers having long replaced photogenic but musically limited guitarist Henry Padovani. Diary pages, punky flyers and scrawled setlists were in the past, too, but this treasure trove of a hardback remains an engrossing time capsule. A 500-copy Signature Edition boasts a CD of demos and a poster. *Michael Heatley*

Menace – Prog, Punk, Skinheads and Serendipity

Paul Marko

★★★★

Punk77 Books, £19.99

ISBN 9781399958615, 516 pages

Cult punks' tale in full

A resurgent wave of interest in punk since the 90s has ensured that worthy, underappreciated original-era bands like Menace have not been forgotten. Paul Marko, author of the highly regarded *The Roxy London WC2 – A Punk History* now spotlights one of that flashpoint club's most frequently booked acts, recounting their ongoing history, while weaving in the seemingly incongruous elements signposted in the book's title through a lively, cohesive narrative, peppered with eyewitness quotes from band members, punk peers, and fans.

Marko traces the band's pre-history, as three Islington school friends move from schoolboy prog to pub rock, recruiting Canadian vocalist Morgan Webster in time for a conversion to punk to appear a logical next step. Menace's deep friendships, unpretentious approach, and knack for instantly memorable anthems sustain the original band through the vividly depicted late-70s era (featuring in *Sniffin' Glue*, signing to Miles Copeland's Step Forward label, surviving far-right attacks on their gigs), the same elements forming a constant thread as irrepressible drummer/vocalist Noel Martin steers subsequent line-ups around the world in years that follow. An essential, engrossing account of a band whose steadfast adherence to punk's DIY spirit and love of the music has sustained them through six decades. *Rich Davenport*

B-Side – A Flipsided History Of Pop

Andy Cowan

★

Headpress, £17.99

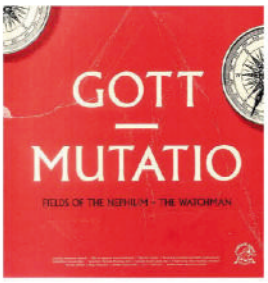
ISBN 9781915316134, 400 pages

Neat idea, but the devil's in the detail

Just as Sonicbond's unrelated "Every album, every song" series supplies sleevenotes for the streaming generation, so *B-Side* aims to send the reader scurrying to YouTube to experience the 500-plus flip-sides referenced between its soft covers. Yet the flat, unappetising monochrome layout requires willpower to read, the dense, adjective-stuffed prose panels trying too hard to sell artist and product simultaneously. Worse, the record label illustrations are too small to squint at.

While some choices of B-side are undeniably inspired, one wonders how someone who can identify Everyone I Meet Is From California (B-side to A Horse With No Name) as a non-album classic from 70s soft-rock trio America could then spell each and every group member's name incorrectly. Sunshine by UK heavy rockers Uriah Heep is a similarly impressive choice, but consistently mis-spelling the band as Uriah Heap and bass player Gary Thain as Thai – as in ethnic cuisine – fatally undermines credibility. On the internet, every mistake is changeable; once in print, the errors remain. *B-Side* would have made an entertaining website, with decent-sized, four-colour label images clicking through to YouTube performances, standardised songwriting credits (inexplicably absent here) and the opportunity for surfers to add their own comments and

Singles



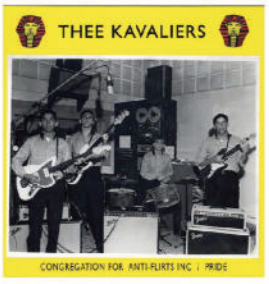
Fields Of The Nephilim/Sonic Violence/Gott Mutatio: The Watchman/Malice *Mattoni Pazzi Studios MPS 002*

It's dark outside and there's a chill in the air. Beasts emerge from the shadows of Stevenage to stalk your waking nightmares. But hang on a Hertfordshire minute, my friend, because Fields Of The Nephilim's 1988 version of The Watchman never sounded like this. Remixed by German/Swiss EBM (I hate that term) merchants Gott, it's now a thrilling yet gothic electro-pop workout that resembles nothing more than the precision-tooled best of New Order – I kid thee not. The vocals are unceremoniously sidelined for much of the nigh-on seven minutes of electronic glory, but the Neff's doomy qualities remain, and so does that bleak guitar line that so identified the original.

Mesmerising. On t'other side, Southend-On-Sea industrialists Sonic Violence find their 1992 album track Malice transformed, rendered colder and more metallic than the A-side, thundering relentlessly like vintage Arthur Baker on downers before choirs and enormous synth strings soar across its audio firmament. This 12" comes with a booklet and is wrapped in a somewhat lavish sleeve, which suits these 'ighly h'artishtic and rather brilliant mixes perfectly.

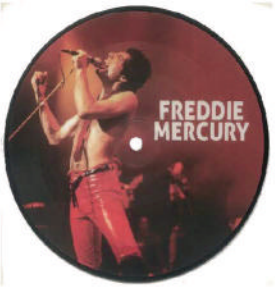
The Third Degree Can't Get You Out Of My Head (Smoove Remix)/Mercy (Smoove Remix) *Jalapeno JAL 410 V*

Second time around for both these bone-rattling remakes; shocking that neither was a mega hit when first unleashed in 2009 (Mercy) and 2012 (Can't Get You Out Of My Head) though both made decent indents into the so-called "physical" singles chart and Mercy made No 2 in the indie chart. So much for that; what are these versions like? Bangin' Northern soul-esque cuts of mega hits. I like both the original versions, but The Third Degree's cut of Mercy is somehow more "authentic" than Duffy's, a killer 60s mod-soul thriller built from Noughties material: the song is living its life in reverse, Benjamin Button-down if you like. Not convinced that the Kylie kover works quite so well but it's still something of a gem. I gladly forked out cash money for these first time around. Maybe it's your turn now.



Thee Kavaliers/ The Cavaliers Congregation For Anti-Flirts Inc/Pride *Hyprloop HL 23*

The Cavaliers crawled from under some rocks in Texas's Rio Grande Valley in '65 and cut a single for Pharaoh that was like The Ventures rehearsing What'd I Say. But the B-side, Pride, was more intriguing; as moody as a 15-year-old who's just seen his classroom crush snogging a sixth former, it comes on like a strummy folk band fronted by Alfred E Neuman trying to be The Byrds. So far, so OK. Two years on, they've blossomed into an energised mob who've got a fuzzbox etc on the magnificently manic Congregation For Anti-Flirts Inc. It also showcases a drummer beating the skins off his tom-toms, a punk-ass singer with a gulp in his voice like Texan giant Buddy Holly, and a dumper truck full of attitude. It rocks like a hammock in a hurricane, and I bet it blew the asbestos roof off the garage they practised in. Nicely packaged, too: Hyperloop, you spoil us.

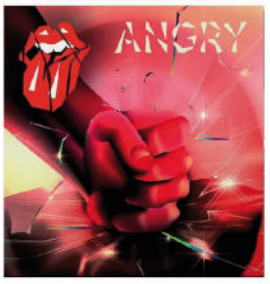


Freddie Mercury The Man From Manhattan/April Lady *SPV 1153676*

Hmm. Ahem. This 7" picture disc has been around and still seems to be available in some outlets. Queen fanatics could tell you that Freddie Mercury isn't doing more than pouting backing vocals and tickling Ivory Joanna on The Man From Manhattan, though it is extremely Queenish and Brian May's licks are highly evident. That's clearly Bry again on April Lady, but Baron Freddie isn't even in the studio this time, as it's actually Smile, Mr May's previous band, which also featured Roger Taylor. A bit naughty, then, but still interesting to hear for those who aren't entirely au fait with the entire Royal lineage. Such as moi.

The Hillbilly Moon Explosion Featuring Sparky Phillips My Love For Evermore/ Enola Gay *Gold Top AU 7 945006*

The world is upside down: online demand (23 million YouTube views) has driven the release of this black vinyl 45. You can bet that if *Gavin & Stacey*'s Nessa and Uncle Bryn ever perform another karaoke duet, this will be under consideration. The vocal of Mark Sparky Phillips (Demented Are Go) turns gravel into gold, and the contrast makes Hillbilly Moon Explosion's Emanuela Hutter's singing sound even more honeyed. As if that isn't enough, there's the Swiss rockabillies' ripping version of the OMD lament to (lest we forget) mass killing on the flip. There have been eight pressings of this 45 before this one, a sure sign of need.



The Rolling Stones Angry *Polydor 5546464*

In various formats, including CD single (well, the Stones are a retro if surprisingly contemporary experience), half the battle for fans will be deciding which format they want. The option I'd plump for is this one-track 10" with an etched B-side – told you they were contemporary: so many young folk have an ink-etched backside. It sounds like the Stones, assuming that means the big fat-guitared version that has strutted since Start Me Up, and not the elbowed-out incarnations of *Aftermath*, *Between The Buttons*, Wile 'Orses or Dandelion. Let's not kid ourselves; the album has Hackney in its title, but the video for Angry is a Californian affair. But whut da hell: it rocks, and it may be relevant to 2023 as old gits are blamed by the yoofs for the mess the world is in. The Stones are still talking about their generation, as they always did. Or was that another antique British band? Memory fails me, even if the Stones' rattling rock'n'roll from memory defies their degeneration.

Music By The Guy Hamper Trio Featuring James Taylor Cowboys Are Square/It's Do Hard To Be Happy *Spinout Nuggets SN 097*

Reader, close your eyes for a moment. Firmly shut? Can't see a thing? Then how are you reading this? OK, that doesn't work. Instead, go to the kitchen and soft boil an egg. I'll entertain myself for three minutes until you come back.

No new emails. Look at Discogs. Nothing new from the wants list. Scroll through the TV guide… nothing on. Oh, you're back! That flew by. Three minutes isn't long, is it? Well, in that time, Billy Childish, aka Guy Hamper, aka William Loveday, etc, has made another single. This one is with The Guy Hamper Trio, alongside his mate James Taylor on Hammond B3. Cowboys Are Square is a makeover of Thee Mighty Caesars' 1990 tune/Thee Headcoats' 1996 poptastic Cowboys Are Square, delivered as a ballsy instrumental like an overamped MGs with Mr Taylor deploying the agreeably bloated stops that Booker T Jones preferred circa 1971. It's terrific, of course. The flip is another former Childish creation rendered with a brassy gleam, like a fat businessman from 1969 in a top-quality sheepskin coat striding into a factory and deciding that he is going to take over the company – and nothing can stand in his way. Everyone loves a Hamper, don't they? Tuck in.

Big Boss Man Do The Backstroke/ Mother's Earth *Spinout Nuggets SN 095*

Nasser Bouzida and company return with a bongo-poppin' selection of lines that could be purloined from the incidental music of *Get Smart*, *Jason King* and *I Spy,* plus a long cool glass of middle eastern exotica. These are set to a thrusting mod-dance beat that bursts out of your speakers like the baby in *Alien*. That's just the A-side. Mother's Earth is a fat stomping bullock that suddenly slows and drops you in the back streets of Tunis. While you're on acid. And inexplicably wearing a lacy bra, yellow silk harem pants and a stethoscope. I may be making some of this up. But the tune's a goodie.

The Groove Connection Can You Hear Me/When I'm With You *Spinout Nuggets SN 096*

Ooh, for a moment I thought Can You Hear Me might be a re-do of the Lee Dorsey/ Allen Toussaint 60s nugget (I bought a promo copy from *RC*'s classifieds, I think). Well, it ain't, but it's a decent enough ditty from 90s/00s Medway, er, Acid Jazzers (in a loose sense). A neat soul-jazz band with a skin-tight rhythm section, keening vocals from Laura Knight and a strong brass accent, they offer us here two tunes that never saw the light of vinyl. Can You Hear Me is a handy hustling plea with a bristling, small space, intimate feel. When I'm With You has a strolling Latin-soul vibe. Its sizzling hi-hat and Fender piano take your mind back to the early 70s, though that is actually three decades before this was laid. Indian summer? Here's your soundtrack, should we be so fortunate.

Bobby 'Boris' Pickett Monster Mash/Next Habit Remix *Decca 4553347*

Neon green vinyl. I loathe Halloween. Trick or treat? Pass the machete…

Words: Ian McCann

Please send new release vinyl singles for review to Ian McCann, Singles, Record Collector, The Titfield Thunderbolt Room, 2nd Floor, Saunders House, 52-53, The Mall, Ealing Broadway, London W5 3TA.

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Alan's Record & CD Shop – 'Diggers paradise! Over 18,000 quality used 7" /12" LPs/CDs. Specialising in Reggae, Soul, Jazz, Rock, Hip Hop, Dance. Open Tuesday to Sunday from 11:30am, Wednesdays by appointment only. Independent and stubbornly individual.' **218 High Road, East Finchley, London N2 9AY.** Tel: 0208 883 0234. alanrecordman@tiscali.co.uk

Ben's Collectors Records – Long standing record shop in the heart of Guildford with an ever changing large stock of records cds & cassettes at the most reasonable prices in the South. **5 Tunsgate, Guildford, Surrey GU1 3QT.** Drop any unwanted records in for a quote or contact Ben on 01483 301165 or www.benscollectorsrecords.com

Casbah Records – 'Open every day from 10.30am to 6.00pm. Come with me to the casbah where you'll find a fab selection of s/ hand/new vinyl, new CDs, DVDs, books and memorabilia. Most genres catered for in south-east London's coolest shop! key areas: classic rock, soul, punk and indie.' **320-322 Creek Road, Greenwich, London SE10 9SW.** Tel: 0208858 1964. tony.davis@ntlworld.com www.casbahrecords.co.uk

Collectors Record Centre, Guildford – 'Retailers of rare records for 35 years. Our stocks exceed 300,000 45s, albums, CDs & DVDs. Mail order or call in for a collecting experience.' **89 F Woodbridge Road, Guildford, Surrey GU1 4QD.** Tel: 01483 568100

Cruisin' Records – 'Open Monday to Saturday 9am–6pm. Established for over 25 years, we stock back catalogue CDs of all genres. Specialising in 50s/60s, Rock'n'Roll and Prog & music and film DVDs. We buy and sell vinyl, CDs & DVDs.' **132 High Street, Welling, Kent DA16 1TJ.** Tel: 0208 304 5853. john@cruisin-records.fsnet.co.uk

Grammar School Records – 'We stock 25,000 LPs, including 8,000 soundtracks, 5,000 classical, 12,000 rock, pop, jazz, folk, blues, country, easy, reggae, spoken, plus 20,000 45s, 1000s of CDs, DVDs, 78s, 8 tracks, dealer discounts.' **The Old Grammar School, High Street, Rye, East Sussex TN31 7JF.** Tel: 01797 222752. sales@backtrackrye.com, www.grammarschoolrecords.com

Helter Skelter Records – 'Quality second-hand records and CDs bought & sold. Established in 1994. Pay us a visit when in Chichester.' **44 The Hornet, Chichester, West Sussex PO19 7JG.** Tel: 01243 771744.

NEW **Intense Records** – 'Chelmsfords only independent record store selling New & 2nd Hand Vinyl & CD's all genres catered for Rock, Pop, Indie, Dance & more & DJ & Hi-Fi equipment.' **33/34 Viaduct Road, Chelmsford, Essex CM1 1TS** www.intenserecords.com Tel: 01245347372. email: enquiries@intenserecords.com

Merlin Records – 'POP, ROCK, SOUL, BLUES, JAZZ, PROGRESSIVE, REGGAE, PSYCHEDELIC.' **857 Green Lanes N21 2RX.** Tel: 0208 364 2380.

Music Mania – 'Selling quality vinyl – Rare, new & used covering all genres. Based in Worthing Town centre near Brighton.' **21 West Buildings, Worthing, BN11 3BS.** Tel: 01903 203489. mobile: 07912664576. email: help.musicmania@gmail.com

Not Just A Record Shop – 'Vintage vinyl store, all genres, large stock of new and second-hand vinyl, CDs and DVDs from £1. We also specialise in retro new and old items, new vinyl added most days, we also buy! Open 7 days a week, Mon-Sat 10-6 and Sunday 10-5.' **141 Seaside, Eastbourne, East Sussex BN22 7NN.** Tel: 01323 730037. sumer110@hotmail.com

On Broadway – 'Open Weds to Sunday 12–6. We stock R'n'B, R+R, Blues, indie, power Pop, Soul, Northern, Garage, Funk, Reggae, Mod, Latin & Boogaloo on 7"/12" LPs at competitive prices. On vinyl & CD thousands of 7" from 50s – 80s.' **161 Dawes Road, Fulham, London SW6 7EE.** Tel: 0207 385 6593. vinylphonic@googlemail.com / www.onbroadway161.com

Sounds Original, Ealing

Out On The Floor – 'From ska to punk rock, reggae & soul, reissues & originals. We buy & sell records – that's what we do.' **10 Inverness Street, Camden, London NW1 7HJ.** Tel: 0207 485 9958/07961315874. jajukebox@hotmail.com

Rarekind Records – 'New and 2nd hand record shop in Brighton stocking Funk, Soul, Reggae, Jazz, Rock, Psych, Prog, World, Indy, Hiphop, House, Pop and Techno. Open 7 days a week.' **104 Trafalgar Street, Brighton BN1 4ER.** Tel: 01273 818170. music@rarekindrecords.co.uk / www.rarekindrecords.co.uk

Raven Records – 'Specialise in PUNK/ ROCK/ INDI : Sell Vinyl, CDs DVDs and memorabilia.' **EST. 1988 Raven Retail LTD 74 Bromley Road, Beckenham Kent BR3 5NP** / Tel: 0208 658 0131. E-mail : sales@ravenretail.co.uk; FACEBOOK : Raven Retail LTD

Rock Bottom Records – 'Rock Bottom Records – 37 years old & continuing to sell CDs/DVDs/LPs/Singles/Books and Mugs. Both new & pre-owned. Open 10-5 Mon–Sun (except weds). Come down to see us!' **37-38 Harbour Street, Whitstable, Kent CT5 1AJ.** Tel: 01227 277438. mikehoare06@aol.com

Russell's Records – 'New shop in Hampshire, come in and see us and our rapidly increasing/changing stock of good quality used albums/singles. Browse and enjoy our friendly service and free tea/coffee.' **Unit 12, The Hardies, High Street, Bordon, Hampshire GU35 0AY. Tel:** 01420 477221. watersidepixels@hotmail.co.uk www.russells-records.co.uk

Second Scene – 'A large selection of 1000s of vinyl LPs and singles from all genres, psych, folk, jazz and beyond. New stock priced daily, dealers please call for details of our excellent bulk purchase rates, collections bought and sold, records always wanted. All genres and budgets catered for.' **125, Pinner Road, Oxhey, Watford, Herts WD19 4EJ.** Tel: 01923 800635. julianleighsmith@hotmail.com / www.secondscene.co.uk

Shaks' Stax of Wax – 'Stocking all genres of used LPs, 12"s, 7"s, CDs and Tapes, which are updated daily. From the cheap and cheerful, to the highly collectables, there's something for everyone. There's also a small essential new- reissue section and a tailored ordering service offered. Open Mon to Sat 10am to 5pm, Sun 12pm to 5pm.' **54 Old London Road, Kingston Upon Thames,Surrey, KT2 6QF.** Tel: 0208 546 4422. info@shaksstaxofwax.com.

Since Records Began – **Greenwich Vintage Market 2A Greenwich Church St London SE10 9BG.** Saturdays, Sundays and bank holidays only.admin@retrorecordretail.co.uk

Sister Ray – 'The last true all-genre record store in Soho. We have an unbeatable mix of CDs, vinyl and rarities. Music lovers from around the world come to us for a great shopping experience.' **34-35 Berwick Street, London W1F 8RP.** Tel: 0207 734 3297. sales@sisterray.co.uk www.sisterray.co.uk

Slipped Discs – 'Open Tuesday to Sunday in picturesque Steyning High Street, not far from the home of SME Audio. Quality vinyl bought and sold. New and preloved records, used CDs and collectible cassettes. Bespoke, in-store vinyl flattening service (Orb DF-01iA) and professional record cleaning is also available (Loricraft PRC4i).' **58a High Street, Steyning, West Sussex, BN44 3RD** Tel: 07852924601 slippeddiscssteyning@gmail.com

Sounds Original – 'Shop trading in Ealing, West London since 1983 (mail order since 1978). Based near South Ealing Underground station, about half-way between Heathrow Airport and Central London on the Piccadilly line, makes us an easy destination for any discerning collector of 1950s and 60s original records and memorabilia. Open 11.00 to 5.00 Wed to Sat.' **169, South Ealing Road, Ealing, London W5 4QP.** Tel: 0208 560 1155. soundsoriginal@aol.com www.soundsoriginal.co.uk

The Little Record Shop – 'Voted in Top 10 Guardian London record shops. Selling Rock, Reggae, Jazz, African, 1000s LPs & 45s. Rare records too. 95% Second-hand. Open 1-6.30 Tues, Fri, Sat & Sun. RECORDS BOUGHT. I don't sell on eBay or on the net, only from the shop.' **43 Tottenham Lane, London N8 9BD.** Tel: 07946412766. David@thelittlerecordshop.co.uk

The Rare Record Company – 'The Rare Record Company is an on-line store that trades in obscure and rare vinyl & CDs, helping you fill the gaps in your shelves' **Little Martins, Langham, Colchester, CO4 5PY** Tel: 07789 901567 https://rarerecord.co.uk/shop/

The Record Shop Ltd – 'We stock a large range of second-hand & new vinyl plus guitars, CDs, DVDs, sheet music & accessories. We buy vinyl & instruments (all types).' **37 Hill Avenue, Amersham, Buckinghamshire HP6 5BX.** Tel: 01494 433311. therecordshop@btconnect.com www.therecordshopltd.co.uk

The Sound Machine – 'Based in central Reading, one minute from Reading station, we are the town's longest-established independent collectors record shop. Wide range of new and second-hand vinyl and CDs. Collections bought & sold.' **24 Harris Arcade, Station Rd, Reading RG1 1DN.** Tel: 0118 957 5075. info@thesoundmachine.uk.com, www.thesoundmachine.uk.com

The Vinyl Frontier – 'Eastbourne's oldest independent record shop, selling new, used and rare/collectable vinyl, is run by former music journalists, DJs & band promoters Chris King and Rhydd Pugh.' **35 Grove Road, Eastbourne, East Sussex BN21 4TT. Tel:** 01323 410313. shop@recordsuk.co.uk, www.recordsuk.co.uk

Time Machine Records – 'Now in new larger shop offering an internet-free vinyl experience with a big reputation for quality and rarity. Rock and pop memorabilia also in stock. Open every Thursday, Friday & Saturday from 10am to 5pm.' **Almshouse Arcade, 19 The Hornet, Chichester, West Sussex PO19 7JL.** Tel: 07900142718. harry_boulter@hotmail.co.uk

SOUTH WEST

NEW **Clocktower Music** – 'Preowned vinyl all styles and types of music, bought, sold & traded.' **Unit 10a, St. Michael's Estate, St Michael's Ln, Bridport DT6 3RR.** Tel: 01308 458077. www.clocktowermusic.co.uk / Open Mon to Sat 10.00am – 4.30pm

NEW **Clocktower Too** – 'New vinyl, CDs and Music Memorabilia' **35a South St, Bridport DT6 3NY.** Tel : 01308 458077 / Mon to Sat 10.00 – 3.30pm www.clocktowermusic.co.uk

Forest Vinyl – Selling pre/loved and new vinyl from our stock of over 30k LPs and singles of all genres at our friendly, spacious shop in Cinderford. Opening times: Tues - Sat 11am – 4pm **Unit 24, Forest Vale Industrial Estate, Forest Vale Road, Cinderford, GL14 2PH.** Tel: 01594 825901 / info@forestvinyl.co.uk / www.forestvinyl.co.uk

NEW **Pandemonium Records** – 'Pandemonium Record Store in Bournemouth offers 1000s of New and Used Vinyl Records, LPs, 12", 7", CDs, Audio Systems, Posters, T-shirts, Steampunk, collectables, etc…Free and easy parking. **162 Tuckton Road, Bournemouth, BH6 3JX.** Tel: 01202 770236, info@pandemonium.shop www.pandemonium.shop.

Phoenix Sounds – 'The biggest range of new & used vinyl & CDs in the South West, specialising in indie exclusives. We go big on RSD with loads of the best titles.' **Unit 6, Pearl Assurance House, Queen Street, Newton Abbot, Devon, TQ12 2AQ.** Tel: 01626 334942 / phoenixsound1@gmail.com

Rapture – 'A huge selection of brand new CDs, DVDs and vinyl, plus around 5,000 pre-owned titles. We are also proud stockists and installers of Sonos streaming systems.' **Unit 12 Woolgate Centre, Witney OX28 6AP.** Tel: 01993 700567 / www.rapturewitney.co.uk

Red Rock Records – 'Packed with records, CDs, DVDs, rare videos and bargain vinyl room. Also posters, blu-ray etc. Just off Poole High Street, by Coffee #1.' **4, North Street, Poole BH15 1NX.** Tel: 01202 677793. wayneofafcb@msn.com www.amazon.co.uk/shops/redrockrecordspoole

Rocket Records – Newly opened Record Shop with 40 years of collecting experience. Vinyl, Posters and Memorabilia. Wide range of genres. Speciality sections include punk and metal. Vinyl collections bought. Friendly, welcoming atmosphere. Open 10.30-6 Wed–Sat **884 Wimborne Rd. Moordown, Bouremouth, BH9 2DR** rocketrecords.co.uk - Tel: 01202 512762. info@rocketrecords.co.uk

The Independent Record Shop – 'An independent vinyl-collector's dream with albums from 10p up to quality, sourced from UK and USA.' **7 Shurdington Road, Cheltenham Spa GL53 0JB.** Tel: 07831 372642. info@theindependentrecordshop.co.uk www.theindependentrecordshop.co.uk

Wanted Records – 'Established September 2009 in central Bristol, we buy sell and trade quality vinyl LPs and singles from Psych to Reggae to Hip hop. We aim to pay the best prices and have the best stock - No CDs, DVDs, or Chris De Burgh. Mon-Sat 9.30-5.' **43 High Street, Bristol BS1 2AT.** Tel: 0117 9290524. info@wantedrecords.co.uk. www.wantedrecords.co.uk

Vinyl Vault – 'We stock rare collectable vinyl and CDs. Prog, psych, folk, reggae, rock & pop.' **6 Cambray Place, Cheltenham, Gloucestershire GL50 1JS.** Tel: 01242 227454. vinvault@aol.com www.vinyl-vault.co.uk

EAST ANGLIA & THE MIDLANDS

Back To Mono – 'Open Mon-Sat, 10-5.30 NEW SHOP (20 years experience) specializing in new and quality used vinyl, 60s, pysch, garage, rock, soul, jazz, etc. Collections or one-off items purchased.' **26 Guildhall street, Lincoln LN1 1TR.** Tel: 01522 537988. backtomonorecords@yahoo.co.uk www.backtomonorecords.com

DD Music Geek – 'Independent music and pop culture shop dealing in new and preloved vinyl, merch, books, cassettes, CDs, magazines, comics, manga, games, gifts and much more!' **111 A, Bridge Road, Lowestoft, Suffolk, NR33 9J0** Tel: 07584281556 / dave@ddmusicgeek.co.uk www.ddmusicgeek.co.uk

Just For The Record – 'New independent record shop in Rugby town centre. Large selection of quality used vinyl records, most genres. Opening times: Tues - Sat 10am – 4pm, Sun & Monday closed, no by appointment' **3, Churchside Arcade, Little Church Street, Rugby, Warwickshire, CV21 3AW.** Tel: 07983880300.

Stylus Records, Lichfield

Mister Tees – 'A large selection of music for all tastes. Vinyl and CD, specialists in Northern Soul and 60s, 70s plus merchandise including badges, patches etc. (wholesale available). Established 30 years.' **65 Blackwell Street, Kidderminster, Worcestershire DY10 2EL.** Tel: 01562 515291. terry@mrteerecords.co.uk

Revolution Records - 'New and Collectable vinyl records across many genres to suit all tastes.' **1st Floor at Hunts Bookshop, 9 High Street, Rugby, Warwickshire, CV2 3BG.** Tel 01788 551867 / enquiry@huntsbookshop.com

Rock On Records - 'Rock On stocks 96% vinyl: over 7000 7" singles 2000+ collectable albums, also cassettes and a very few great CDs. AND rock'n'roll memorablia!' **4 All Saints Street, Stamford, Lincs PE9 2PA** Tel: 01780 755888. hopwilson@aol.com

Spiral Archive Records – 'New and used records and CDs. Punk, Indie, Rock, Alternative, Ska, Reggae, Soul, 50s,60s. Wed-Fri 11-4pm/ Sat 11-5pm.' **First Floor, 43 Hazelwood Road, Northampton. NN1 1LG** Tel: 07974885450. alex@spiralarchive.com / ebay-stores.ebay.co.uk/spiralarchiverecords

Stylus Records Limited – 'Independent retail only record shop providing new and second-hand musical formats in Lichfield City Centre. We do not sell online.' **Minster Pool Walk, Lichfield, WS13 6QT.** Tel: 07864 762 261. www.stylus-records.co.uk / tim@stylus-records.co.uk

WALES

Derricks Music – 'Established 1956. We stock all types of music, specialising in Rock, AOR, Metal, Prog and Indie. We are also the main concert ticket outlet in West Wales incorporating Ticketmaster.' **221 Oxford Street, Swansea, West Glamorgan SA1 3BQ.** Tel: 01792 654226. derricks@eurotelemail.net, www.derricksmusic.co.uk

VOD Music – 'Opened February 2009 by Record Fair Organisers 'VOD Music'. Quirky store with Vinyl, CDs, DVDs (most genres) plus merchandise, sleeves and accessories. Open Wed, Fri, Sat, 10.30am-4pm' **28 New Street, Mold, Flintshire, North Wales CH7 1NZ.** Tel: 07904688739. enquiries@vodmusic.co.uk www.vodmusic.co.uk

NORTH

Grey 'n' Pink Collectors Records – 'Established for 25 years we specialise in vinyl and CDs: Rock 'n' Roll, 60s, Blues, Folk, Reggae, Indie, New Wave and Punk, to present day Rock and Pop.' **57 Brook Street, Chester CH1 3DZ.** Tel: 0124 431 1921. info@greynpinkrecords.com

Pear Music Shop – 'CDs, Vinyl, DVDs, Cassettes, Musical instruments and Accessories, LPs, 7", 78's, 45s, 12", excellent ordering service. 30,000 pieces of vinyl and growing.' **24 High Street, Knaresborough, North Yorkshire HG5 0EQ.** Tel: 07903 733730 / 01423 864120. pcornerwalker@googlemail.com

Replay Records – 'Established in 1999. Stocking new and pre-owned CD's and Records. Shop open – Tues-Sat 9.30–5.30.' **62-64 Freeman Street, Grimsby DN32 7AG.** Tel: 01472 351125.replay-records@btconnect.com

Reflex – 'Classic indie high-street store, catering to all musical tastes, fads & fashions. Fully geared up online with worldwide mail-order. Specialist in new release vinyl on 7" and LP.' **23 Nun Street, Newcastle upon Tyne NE1 5AG.** 0191 2603246 reflexrecordshop.com

RPM Discs– 'A traditional record shop specialising in quality value for money second hand vinyl. CDs and new vinyl also stocked. Home to one of the UKs largest singles only on-line shops. **7A The Shop, Front Street, Wingate, County Durham, TS28 5AA.** Tel: 07711 450045 / sales@rpmdiscs.co.uk www.rpmdiscs.co.uk / www.45rpmdiscs.co.uk

Rubber Soul Records - 'Run by a life-long Record Collector, selling most genres in store. Sell your individual records, vinyl collections or pop memorabilia quickly and easily. Ex cash paid. Please get in touch.' **19 Marsh Street South, Hanley, Stoke-On-Trent, ST1 1JA.** Tel: 07986 729197 rubbersoulrecords@hotmail.co.uk

Skeleton Records – 'Established in 1971, we carry over 150,000 new and used LPs, singles, CDs, tapes, videos and DVDs. All types of music catered for – we buy your unwanted vinyl, CDs, DVDs.' **11 Oxton Road, Birkenhead, Merseyside CH41 2QQ.** Tel: 0151 6539 003. skrecs@hotmail.co.uk www.skeletonrecords.co.uk

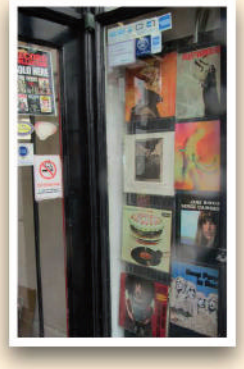
Spinning Discs Sheffield – 'An independent record shop where music lovers can meet, relax, drink coffee and browse new, reissue and select second hand vinyl in a friendly community environment.' **107 to 109 Chesterfield Road, Meersbrook, Sheffield, S8 0RN** Tel. 0114 258 2387. contact@spinningdiscsheffield.co.uk www.spinningdiscssheffield.co.uk

The Musical Box– 'Liverpool's oldest record shop since 1947, owned by a family business spanning four generations. We take pride in our longevity and extensive history, having been featured in several TV programmes and documentaries. We are renowned for being a 'hidden gem' and specialise in new old vinyl LPs, 7" singles, CDs, 78s & cassettes. **457 West Derby Road, Tuebrook, Liverpool L6 4BL** Tel: 01512633845. musicalbox@hotmail.co.uk www.instagram.com/themusicalboxrecordshop www.facebook.com/themusicalboxrecordshop

Vinyl Guru – 'New, Used, Rare & Collectible Vinyl from £1. David Bowie Specialist, Video Game Soundtracks & Electronic Music, Art Prints & Frames, Books, Hifi including Turntables, Styli & huge range of accessories.' **69 Westgate Road, Newcastle upon Tyne NE1 1SG.** Tel: 0191 242 0430. info@vinylguru.co.uk, www.vinylguru.co.uk

Vinyl Tap – 'New & Used, Vinyl & Cds. New Releases, Indies Exclusives, Dinked Editions. Over 150,000 items in stock online and available in store. Can't find in the shop, please ask' **42 John William Street, Huddersfield, HD1 1ER.** 01484 845999 www.vinyltap.co.uk

Shop Of The Month: Helter Skelter Records – Chichester



Colin Middleton's **Helter Skelter Records** has been trading for nearly 30 years, offering a wide range of genres and artists. With demand for 90s vinyl among the shop's current notable trends, Helter Skelter continues to thrive. And as Colin points out, customers never know what they might find, so that elusive gem might well be waiting somewhere in the shop. It's a scenario many collectors enjoy, as he tells **Steve Burniston**.

Tell us about the shop's history and the kind of music you sell.
I started the business in 1994, dealing in records, cassettes and CDs, first trading from a small unit before moving to the shop that I am in now in 1996. I don't specialise in a genre and have always tried to cater for whatever the customers ask for – my stock is still a good mixture of vinyl and CDs.

How has pre-owned record retailing changed since you started out?
New CDs were expensive when I started and a lot of people were keen to build collections of them, often trading their old vinyl for them. But the vinyl revival has meant some of the same people are trying to build back the vinyl collections they parted with then! There is also a lot of interest from younger people building collections and it's not just vinyl – I think there is a lot of pleasure to be had from having a hard copy of something over a download or streaming. With so many people starting or rebuilding collections demand outstrips supply now for some albums that were once not too difficult to find, like Fleetwood Mac's *Rumours* – every copy I put out now is usually snapped up the same day. There is also a lot more demand for 80s pop and 90s vinyl which is very scarce as that was the period when it looked like it was being phased out as a format and pressings were limited.

Name three interesting, rare records you have sold in the shop.
A signed Queen album, David Bowie's first album on Deram, Joe Harriott/Amancio D'Silva, *Hum-Dono*.

What has surprised you about your customers' musical tastes in recent years?
I find the interest and knowledge of some of the younger customers very encouraging and their tastes quite diverse; they often choose things that I never would have expected!

What keeps people coming back to independent record shops?
They never know what they're going to find – it all depends on what collections have come in and if they keep coming back, they may find that elusive gem they've been looking for for years or stumble upon something they didn't know they were looking for.

What one rare record would you love to get for the shop?
Any of the original Nick Drake albums would be nice!

Helter Skelter Records, 44 The Hornet, Chichester, West Sussex PO19 7JG / 01243 771744

NORTHERN IRELAND

Boneyard Records – Stockists of new and used vinyl. Blues, soul, jazz, country, folk, reggae and indie. Also a selection of guitars, strings and record players. **27-29 Market Street Arcade, Omagh, County Tyrone BT78 1EE** Tel: 07765 788591 Email: johnniemullin@hotmail.co.uk

Vanilla Records – 1000'S of quality pre-owned and new records and CDs nestled upstairs in an ice cream parlour. Rock, roots, indie, punk, psych, wave, blues, jazz. On Facebook + Instagram. Collections bought. **4 William Street, Cookstown, Co.Tyrone, BT80 8ND** Tel: 07903249850 www.vanillarecords.co.uk / vanillarecordsireland@gmail.com

OVERSEAS

Nostalgipalatset / Trash Palace – 'Sweden's BIGGEST store for VINYL! We specialise in collectable rock, progressive, indie, jazz, blues, soul, reggae etc. Also Scandinavia´s No 1 stockist of RARE metal & punk. Even a wide range of pop memorabilia like posters, magazines etc." Open Mo-Fri 11am-7pm, Sat-Sun 11am-3pm.' **Sankt Eriksgatan 101, 11331 Stockholm, Sweden.** Tel: (+46)8340061 / info@nostalgipalatset.com, www.nostalgipalatset.com

Vinylucky – 'Singapore's premier location for fine quality, hard-to-find LPs, 12" singles, new/vintage/pre-owned in top condition. At least 13,500 LPs/12" in-stock. Weekly new arrivals. "A PLACE WHERE GREAT MUSIC LIVES!" "THE GOLD STANDARD IN VINYL RECORDS".' **No. 1 Coleman Street, The Adelphi, Unit #B1-42, Singapore 179803.** / Tel: +65-6336-9071. vinylucky@hotmail.com / http://vinylucky.blogspot.com

Gibert Joseph Musique – 'Biggest independent records shop from France for more than 35 years.' **34 Boulevard Saint Michel, 75006 Paris, France.** Gibertjoseph.com Tel: +33 44 41 88 53. Email: philippe.marie@gibertjoseph.com

Lost Padre Records – 'A record shop specialising in vintage LPs and 45s. We have a great love for garage rock, psych, soul, punk, funk, the music of New Mexico and esoteric recordings from the world over.' **131B W. Water Street, Santa Fe, NM 87501, USA.** Tel: +1 505 310 6389 Email: lostpadrerecords@gmail.com

Hiss & Crackle Records Ground Level – 'Local indie releases, Australian + imports. Stocking new & pre-loved records, CDs, tapes, books/zines and more! + live music with an in-store stage!' **Ground Level 18 Council Street WALLSEND NSW AUSTRALIA 2287** Tel: +61 40010583 Email: mitchel@hissandcrackle.com / www.hissandcrackle.com

Hot Stuff AB – 'Southern Sweden´s leading shop for collectable records & ephemera. 50.000+ items of second hand, "new" limited editions and inhouse labels. Bank vault with high end collectables and wide range of vinyls in almost any genre. If you travel a long way, we even got special deals for hotels.' **Norra Esplanaden 5, Almhult, Sweden 34330.** Tel: +46 476 10449 / www.hotstuff.se

Vinylucky, Singapore

RECORD LISTINGS

Sell Vinyl/CDs direct to RC readers, call us on **0208 752 8172**
or Email **listings@recordcollectormag.com**

NEXT ISSUE: DECEMBER 2023 (on sale 2 NOVEMBER)
Deadline for submitting adverts (Listings & Classified): Monday 9 OCTOBER
Please email your advert (word doc/excel file/plain text) to: listings@recordcollectormag.com
NEW Postal address: Record Collector Listings, Diamond Publishing Ltd, 2nd Floor, Saunders House, 52-53 The Mall, Ealing, London W5 3TA
Following issue: CHRISTMAS 2023 (on sale 30 NOVEMBER) Deadline: Monday 6 NOVEMBER

GOLDEN OLDIES

Write to: DAVE SANDERS, 25 YORK CLOSE, WHITEHILL, BORDON, GU35 9PX.
TEL: 01420 472432. MOBILE: 07598 150897.
Email: davesanders2003@hotmail.com
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AMEN CORNER, Gin House (Deram DM136)	EX	3.50
BARONS, Cossack (Oriole CB1608)	M	7.50
FONTELLA BASS, Rescue Me (Chess CRS8023)	EX	9.50
BEACH BOYS, I Get Around (Capitol CL15350)	EX	4.50
BEATLES, She Loves You (Parl. R5055)	EX	7.50
BEATLES, Can't Buy Me Love (Parl. R5114)	EX	7.50
BEATLES, A Hard Day's Night (Parl. R5160)	EX	7.50
BEATLES, We Can Work It Out (Parl. R5389)	EX	7.50
BEATLES, Strawberry Fields Forever (Parl. R5570, PC)	EX/M	55.00
BEATLES, Let It Be (Apple R5833)	M	9.50
BERNADETTE, Come Kiss Me Love (RIM 2)	M	12.50
GRAHAM BONNEY, When Evelyn Was Mine (Col. DB88682, Demo)	M	20.00
BOSTON CRABS, Down In Mexico (Col. DB7586)	EX	12.50
RUTH BROWN, This Little Girl's Gone Rockin' (Tri-London HLE8757)	EX	60.00
JOHNNY BURNETTE, God, Country And My Baby (London HLG9453)	EX	30.00
CALLAN & JOHN, House Of Delight (CBS 4447, Demo)	M	35.00
JO ANN CAMPBELL, Motorcycle Michael (HMV POP873)	EX	12.50
CANNED HEAT, Spoonful (Pye Int. 7N25513)	EX	8.50
FREDDIE CANNON, Tallahassie Lassie (Top Rank JAR135)	EX	9.50
CAREFREES, We Love You Beatles (Oriole CB1916)	EX	12.50
CASTELLS, Sacred (London HLN9392	EX	9.50
MEL CARTER, When A Boy Falls In Love (Pye Int. 7N25312)	EX	35.00
RAY CATHODE, Time Beat (Parl. R4901)	EX	12.50
JIMMY CHARLES, A Million To One (London HLU9206)	VG	8.50
RAY CHARLES, Come Rain Or Come Shine (London HLK9251)	M	3.50
CHEETAHS, Mecca (Philips BF1362)	M	17.50
CHEETAHS, Soldier Boy (Philips BF1383)	M	17.50
CHIMES, Once In A While (London HLU9263)	M	20.00
NEIL CHRISTIAN, That's Nice (Strike JH301)	EX	9.50
CHUCK AND GARY, Teenie Weenie Jeanie (HMV POP466)	M	35.00
JIMMY CLANTON, Another Sleepess Night (Top Rank JAR382)	EX	7.50
CLIQUE, Sugar On Sunday (London HLU10286, Demo)	M	20.00
COASTERS, Besame Mucho (London HLK9111)	M	40.00
EDDIE COCHRAN, Summertime Blues (Tri-London HLU8702)	EX	17.50
EDDIE COCHRAN, Jeannie Jeannie Jeannie (London HLG9460)	EX	17.50
EDDIE COCHRAN, Weekend (London HLG9362)	EX	12.50
SONNY COLE, I Dreamed I Was Elvis (US Rollin' Rock 45-001)	M	12.50
COLLEGE BOYS, Good Times (Pye 7N17294, Demo)	M	9.50
COOKIES, Chains (London HLU9634, Demo)	VG	12.50
TOMMY COOPER, Don't Jump Off The Roof Dad (Palette PG9019)	EX	9.50
CRESTERS, I Just Don't Understand (HMV POP1249)	M	8.50
CRESTS, A Year Ago Tonight (Top Rank JAR302)	EX	17.50
CRICKETS, Love's Made A Fool Of You (Tri-Coral Q72365)	VG	4.50
CRICKETS, Peggy Sue Got Married (Coral Q72317)	EX	8.50
JIMMY CROSS, Super Duper Man (Red Bird RB10042, Demo)	M	25.00
CRYSTALS, I Wonder (London HLU9852)	M	35.00
MIKE DALLON, I Care About You (RCA 1478, Demo)	M	27.50
BOBBY DARIN, Splish Splash (Tri-London HLE8666)	EX	17.50
ALAN DAVID, Oh What A Naughty Man (Page One POF116)	EX	5.50
DANNY DAVIS, Love Me (Parl. R4657)	EX	12.50
DIXIE CUPS, Chapel Of Love (Pye Int. 7N25245)	M	12.50
FATS DOMINO, Young School Girl (Tri-London HLP8727)	M	25.00
FATS DOMINO, Blueberry Hill (Tri-London HLU8330)	VG	7.50
FATS DOMINO, Whole Lotta Loving (Tri-London HLP8759)	EX	12.50
DREAM WEAVERS, It's Almost Tomorrow (Gold Bruns. 05515)	EX	17.50
DRIFTERS, I Count The Tears (London HLK9287)	EX	17.50
DRIFTERS, Memories Are Made Of This (Atlantic 4084)	EX	9.50
J. VINCENT EDWARD, Run To The Sun (CBS 4388)	M	12.50
ESSEX, Easier Said Than Done (Col. DB7077)	M	12.50
PAUL EVANS, Midnite Special (London HLL9045)	EX	20.00
PAUL EVANS, Hushabye Little Guitar (London HLL9239)	M	15.00
EVERLY BROTHERS, How Can I Meet Her (W. Bros WB67)	M	4.50
EVERLY BROTHERS, No One Can Make My Sunshine (W. Bros WB79)	M	4.50
GEORGIE FAME & BLUE FLAMES, Get Away (Col. DB7946)	EX	4.50
FEDERALS, Twilight Time (Parl. R5193)	EX	9.50
FENDERS ORIOLES, Down Home Girl (Piccadilly 7N35247, sol)	EX	17.50
FIESTAS, So Fine (Tri-London HL8870)	EX	30.00
FIREFLIES, I Can't Say Goodbye (London HLU9057)	EX	40.00
FLAMINGOS, Love Walked In (Top Rank JAR213)	EX	27.50
FLARES, Foot Stompin' (London HLU9441)	EX	17.50
FLEE-REKKERS, Sunday Date (Pye 7N15288)	M	12.50
WADE FLEMONS, What's Happening (Top Rank JAR327)	EX	7.50
FOURMOST, Everything In The Garden (Parl. R5304)	EX	6.50
FOUR TOPS, Walk Away Renee (Tamla TMG634)	EX	7.50
FOUR TOPS, Standing In The Shadow Of Love (Tamla TMG589)	EX	9.50
ERMA FRANKLIN, Open Up Your Soul (London HLZ10201)	EX	6.50
FREDDIE & DREAMERS, If You've Got A Minute Baby Col. DB7857, Demo)	M	9.50
DOTTY FREDERICK, Ricky (Top Rank JAR106)	M	30.00
FUN AND GAMES, We (MCA MU1083, Demo)	M	7.50
BILLY FURY & FOUR JAYS, That's Love (Decca F11237)	M	15.00
BILLY FURY, Beyond A Shadow Of A Doubt (Parl. R5658)	M	35.00
MARVIN GAYE, I Heard It Through The Grapevine (Tamla TMG686)	EX	4.50
GENE & EUNICE, The Vow (Vogue POP 45-V9126)	EX	20.00
GIORGIO, Moody Trudy (MCA MK5023, Demo)	M	20.00
GOLDIE & GINGERBREADS, Can't You Hear My Heartbeat (Decca F12931, Demo)	M	9.50
BOBBY GOLDSBORO, No Fun At The Fair (U. Artists UP1166)	EX	17.50
BOBBY GRAHAM, Skin Deep (Fontana TF521)	M	20.00
BILL HALEY & HIS COMETS, Skinny Minnie (Tri-Bruns. 05742)	EX	12.50
WILBERT HARRISON, Kansas City (Top Rank JAR132)	EX	12.50
ALAN HAVEN, The Knack (Fontana TF550)	M	12.50
TUBBY HAYES, Sally (Fontana TF397)	M	15.00
CLARENCE "FROGMAN" HENRY, Little Green Frog (Lon. HLU9936, Demo)	M	25.00
HIGH KEYS, Que Sera Sera (London HLK9768)	EX	17.50
HILLTOPPERS, The Joker (Tri-London HLD8528)	M	35.00
RON HOLDEN, My Babe (London HLU9116)	M	50.00
BUDDY HOLLY, Rave On (Tri-Coral Q72325)	VG	7.50
BUDDY HOLLY, Rock Around With Ollie Vee (Bruns. 05800)	VG	15.00
BUDDY HOLLY, Early In The Morning (Tri-Coral Q72333)	EX	17.50
BUDDY HOLLY, Peggy Sue Got Married (Coral Q72376)	EX	9.50
BUDDY HOLLY, Bo Diddley (Coral Q72463)	EX	6.50
BUDDY HOLLY & CRICKETS, You've Got Love (Coral Q72472)	EX	17.50
BUDDY HOLLY, Look At Me (Coral Q72445)	EX	9.50
IVORY JOE HUNTER, I'm Hooked (Capitol CL15220)	M	20.00
KRIS IFE, Give And Take (Music Factory CUB3, Demo)	EX	15.00
KRIS IFE, Give And Take (Music Factory CUB3	EX	9.50
ISLEY BROTHERS, The Last Girl (Atlantic AT4010)	EX	32.00
IVY THREE, Yogi (London HLW9178)	EX	7.50
JAN & DEAN, Heart And Soul (London HLU9395)	EX	9.50
JAN & DEAN, Norwegian Wood (Liberty LIB10225)	EX	12.50
JAN & DEAN, Yellow Balloon (CBS 202630)	M	20.00
KRIS JENSEN, Torture (Fontana 267241TF)	EX	12.50
JEATERS, Little Girl (RL 15)	EX	22.50
JETHRO TULL, Witch's Promise (Chrysalis WIP6077, PC)	EX/EX	12.50
MARV JOHNSON, You Got What It Takes (London HLT9013)	EX	6.50
JIMMY JONES, Handy Man (MGM 1051)	EX	4.50
BOBBY KALPHAT, Zion Hill (Faith FA008)	M	17.50
ERNIE K-DOE, Mother-In-Law (London HLU9330)	EX	9.50
FRANK KELLY, What Do You Wanna Do (Fontana 267277TF)	M	8.50
KEITH KELLY, Tease Me (Parl. R4640)	EX	17.50
NELSON KEENE, Keep Loving Me (HMV POP814)	EX	8.50
JOHNNY KIDD & PIRATES, Shakin' All Over (HMV POP753)	EX	9.50
JOHNNY KIDD & PIRATES, Always And Ever (HMV POP1269)	EX	5.50
B.B. KING, Night Life (HMV POP1580)	EX	9.50
RAMONA KING, It's In His Kiss (W. Bros WB125)	EX	15.00
GLADYS KNIGHT & PIPS, Lovers Always Forgive (Stateside SS352)	EX	25.00
BILLY J. KRAMER, 1941 (CBS 3396, Demo)	EX	9.50
MARK LEEMAN FIVE, Forbidden Fruit (Col. DB7812)	EX	30.00
GARY LEWIS & PLAYBOYS, She's Just My Style (Lib. LIB55846, Demo)	EX	15.00
GARY LEWIS & PLAYBOYS, Count On Me (Liberty LIB55778)	EX	20.00
JERRY LEE LEWIS, High School Confidential (Tri-Lon. HLS8780)	EX	12.50
LIFE 'N' SOUL, Ode To Billy Joe (Decca F12859)	M	20.00
LIGHTHOUSE, The Chant (RCA 1982, Demo)	M	8.50
LOCOMOTIVE, Rudy's In Love (Parl. R5718)	EX	12.50
JERRY LORDAN, Sing Like An Angel (Parl. R4653)	M	9.50
JIM LOWE, Four Walls (Tri-London HLD8431)	EX	12.50
LULU & LUVERS, Shout (Decca F11884)	EX	3.50
LULU, Leave A Little Love (Decca F12169)	M	4.50
LULU, Let's Pretend (Col. DB8221)	EX	4.50
KENNY LYNCH, It Would Take A Miracle (HMV POP1005)	EX	3.50
KENNY LYNCH, Puff (HMV POP1057)	EX	9.50
JACKIE LYNTON, He'll Have To Go (Col. DB8097)	EX	6.50
NEIL MACARTHUR, She's Not There (Deram DM225, Demo)	EX	17.50
NEIL MACARTHUR, She's Not There (Deram DM225)	EX	12.50
LONNIE MACK, Wham (Stateside SS226)	EX	17.50
MAGIC LANTERNS, Shame Shame (CAMP 602007)	M	7.50
CARL MANN, Pretend (London HLS9006)	EX	25.00
MARAUDERS, Little Egypt (Decca F11836)	M	12.50
MARCELS, Heartaches (Pye Int. 7N25114)	M	12.50
ERNIE MARESCA, Shout Shout (London HLU9531)	EX	6.50
MARKETTS, Vanishing Point (W. Bros WB130, Demo)	M	20.00
JOY MARSHALL, When You Hold Me Tight (Decca F11863, Demo)	M	9.50
MARTHA & VANDELLAS, Wild One (Stateside SS383)	EX	40.00
DEAN MARTIN, You're Nobody Till Somebody etc. (Rep. R20333, Demo)	EX	3.50
MASQUERADERS, Love Peace & Understanding (Now 1001)	EX	6.50
JOHN MAYALL'S BLUESBREAKERS, Double Trouble (Decca F12621)	EX	12.50
JOHN MAYALL'S BLUESBREAKERS, Suspicions (Decca F12684)	M	12.50
MAYFIELD'S MULE, Double Dealing Woman (Parl. R5817)	EX	9.50
MARILYN MICHAELS, Tell Tommy I Miss Him (RCA 1208)	M	7.50
MICKEY & SYLVIA, Rock And Stroll Room (Tri-RCA 1064)	EX	35.00
CHUCK MILLER, Auctioneer (Mercury AMT1026)	M	12.50
ZOOT MONEY'S BIG ROLL BAND, Star Of The Show (Col. DB8090)	EX	25.00
MOODY BLUES, I Don't Want To Go On Without You (Decca F12095)	M	5.50
MOODY BLUES, Fly Me High (Decca F12607)	EX	20.00
MICKIE MOST, The Feminine Look (Col. DB7117, Demo)	EX	12.50
MICKEY MURRAY, Shout Bama Lama (Polydor 56738)	EX	6.50
CASH McCALL, Many Are The Words (Ember EMBS204 Demo, PC)	EX/M	9.50
DAVID McCALLUM, Communication (Capitol CL15439)	EX	6.50
CHRIS McCLURE, Hazy People (Polydor 56227)	M	7.50
CHAS McDEVITT SKIFFLE GROUP, Sing Sing Sing (Oriole CB1395)	M	9.50
NATURALS, I Should Have Known Better (Parl. R5165)	M	9.50
NERO & GLADIATORS, Czardas (Decca F11413)	EX	12.50
JIM NESBIT, Tiger In My Tank (Vocalion V9241, Demo)	EX	15.00
NEW HOPE, Won't Find Better Than Me (London HL10296, Demo)	EX	9.50
BRAD NEWMAN, Somebody To Love (Fontana H357)	EX	7.50
NEW FORESTERS, Travel On (Lyntone LYN932/933)	EX	20.00
NOCTURNES, Why (Col. DB8219)	EX	6.50
ONE TWO AND THREE, Black Pearl (Decca F12093, Demo)	EX	9.50
OUTLAWS, Return Of The Outlaws (HMV POP1124)	EX	12.50
PACKABEATS, Gypsy Beats (Parl. R4729)	EX	8.50
PAPA DOO RON RON, Be True To Your School (RCA 2620, Demo)	M	8.50
JACK PARNELL, Kansas City (HMV POP630)	M	8.50
BILL PARSONS, All American Boy (Tri-London HL8798)	EX	6.50
LITTLE JOHN PATTISON, Needles & Pins (Giv-A-Disc LYN510 + Booklet)	M/M	9.50
PEACHES & HERB, Satisfy My Hunger (Direction 58-4909)	EX	4.50
BOBBY PEDRICK, White Bucks & Saddle Shoes (Tri-London HLX8740)	EX	17.50
RAY PETERSON, I Could Have Loved You So Well (Lon. HLX9874, Demo)	M	15.00
RAY PETERSON, Corrine Corrina (London HLX9246)	EX	7.50
PETS, Cha-Hua-Hua (Tri-London HL8652)	EX	15.00
PHIL PHILLIPS & TWILIGHTS, Sea Of Love (Mercury AMT1059)	EX	25.00
WILSON PICKETT, In The Midnight Hour (Atlantic AT4036)	EX	12.50
WILSON PICKETT, Don't Fight It (Atlantic AT4052)	M	8.50
PICKWICKS, Apple Blossom Time (Decca F11901, Demo)	M	12.50
PILTDOWN MEN, A Pretty Girl Is Like A Melody (Capitol CL15245)	EX	12.50
PINK FLOYD, See Emily Play (Solid Centre Col. DB8214)	VG	30.00
GENE PITNEY, Love My Life Away (London HL9270)	EX	7.50
BRIAN POOLE & TREMELOES, Twist & Shout (Decca F11694)	EX	3.50
ELVIS PRESLEY, Hound Dog (Gold HMV POP249)	EX	95.00
ELVIS PRESLEY, All Shook Up (Gold HMV POP359)	EX	75.00
ELVIS PRESLEY, All Shook Up (Silver HMV POP359)	EX	25.00
ELVIS PRESLEY, King Creole (Tri RCA1081)	EX	9.50
ELVIS PRESLEY, Indescribably Blue (RCA 1565)	M	15.00
ELVIS PRESLEY, Your Time Hasn't Come Yet Baby (RCA 1714)	EX	9.50
ELVIS PRESLEY, U.S. Male (RCA 1688)	EX	9.50
ELVIS PRESLEY, Heartbreak Hotel (Maxi RCA 2104, Maxi Cover)	EX/EX	5.50
PYRAMIDS, Penetration (London HLU9847)	M	55.00
RAINDROPS, What A Guy (London HL9718)	EX	17.50
TEDDY RANDAZZO, Dance To The Locomotion (HMV POP1067)	EX	8.50
RAN-DELLS, Martian Hop (London HLU9760)	M	15.00
OTIS REDDING, My Girl (Atlantic AT4050)	EX	8.50
TONY REESE, Just About This Time Tomorrow (London HLJ8987)	M	17.50
CHARLIE RICH, Lonely Weekends (London HLU9107)	EX	35.00
CLIFF RICHARD, High Class Baby (Col. DB4203)	EX	9.50
RIP CHORDS, Here I Stand (CBS AAG143)	EX	12.50
RIP CHORDS, Gone (CBS AAG162, small wol)	M	12.50
JOHNNY RIVERS, BABY I Need Your Loving (Liberty LIB66227)	M	7.50
ROCKIN' REBELS, Wild Weekend (Stateside SS162)	EX	15.00
MARK ROGERS & MARKSMEN, Bubble Pop (Parl. R5045)	EX	12.50
MARK ROGERS & MARKSMEN, Bubble Pop (Parl. R5045, Demo)	EX	17.50
ROLLING STONES, Come On (Decca F11675)	M	45.00
ROLLING STONES, Last Time (Decca F12104)	EX	8.50
ROLLING STONES, Have You Seen Your Mother etc. (Decca F12497)	M	12.50
RONNY, Oh My Darling Caroline (Decca F21908)	M	7.50
RONNY & DAYTONAS, California Bound (Stateside SS367, Demo)	EX	17.50
STEVE ROWLAND, So Sad (Fontana TF844, sol)	EX	15.00
ROYAL TONES, Short Shorts (HMV POP454)	EX	25.00
PAUL & BARRY RYAN, Claire (Decca F12633)	EX	7.50
MIKE SAGAR, Deep Feeling (HMV POP819)	EX	9.50
RUSS SAINTY & NU NOTES, Happy Go Lucky Me (Top Rank JAR381)	EX	9.50
DAVE SAMPSON, Sweet Dreams (Col. DB4449)	M	15.00
SANTO & JOHNNY, Bullseye (Parl. R4844, Demo)	EX	8.50
JACK SCOTT, My True Love (Tri-London HLU8626)	EX	6.50
PEGGY SCOTT & JO JO BENSON, Soul Shake (Polydor 56761)	M	8.50
SEARCHERS, Sweet Nothin's (Philips BF1274)	M	7.50
NEIL SEDAKA, The Diary (Tri, RCA 1099)	EX	12.50
SHADOWS, Don't Make My Baby Blue (Col. DB7650)	EX	5.50
DEE DEE SHARP, Ride (Cameo Parkway C230)	EX	30.00
DEE DEE SHARP, Do The Bird (Cameo Parkway C244)	M	20.00
SANDIE SHAW, Together (Pye 7N17587)	EX	6.50
SANDIE SHAW, Think It All Over (Pye 7N17726)	M	9.50
SHERRYS, Pop Pop Pop-Eye (London HLW9625)	M	15.00
TROY SHONDELL, Island In The Sky (Liberty LIB55398, Demo)	EX	12.50
SIDEKICKS, Suspicions (RCA 1538, Demo)	EX	15.00
SNAPPERS, Big Bill (Top Rank JAR167)	M	8.50
SONNY'S REVELLERS, Salt And Pepper (London HLU10257, Demo)	M	9.50
BOB B. SOXX, Zip-A-Dee-Doo-Dah (London HLU9646)	EX	9.50
SPOKESMEN, Today's The Day (Brunswick 05958, Demo)	M	9.50
JO STAFFORD, It Is No Secret (Gold Col. SCM5012)	EX	7.50
GARY STITES, Starry Eyed (London HLL9003)	M	17.50
STOCKING TOPS, You're Never Gonna Get My Lovin' (Toast TT500)	M	12.50
RHET STOLLER, Chariot (Decca F11302)	EX	9.50
BILLY STRANGE, For A Few Dollars More (Vocalion VN 9289)	EX	6.50
STRANGELOVES, Cara-Lyn (Immediate IM007)	EX	17.50

SUGARBEATS, I Just Stand Here (Polydor BM56069, Demo) M 25.00
SUN DRAGON, Green Tambourine (MGM1380) EX 8.50
SURFARIS, Wipe Out (London HLD9751) M 7.50
SYNDICATE OF SOUND, Little Girl (Stateside SS523) EX 25.00
TIP TOPS, He's Braggin' (Cameo Parkway P868) EX 25.00
NICK TODD, Tiger (Tri-London HLD8902) EX 20.00
TORNADOS, Early Bird (Col. DB7589) EX 17.50
MITCHELL TOROK, When Mexico Gave Up The Rumba (Bruns. 05596) EX 17.50
TRASHMEN, Surfin' Bird (Stateside SS255) EX 27.50
TRITONS, Satisfaction (Barclay BAR21) M 40.00
WILLIAM TRUCKAWAY, Bluegreens On The Wing (Rep. RS20842) EX 9.50
SAMMY TURNER, Always (London HLX8963) M 15.00
TITUS TURNER, We Told You Not To Marry (London HLU9024) EX 17.50
TWINKLE, Terry (Decca F12013) EX 3.50
TYRANNOSAURUS REX, Debora (Regal Zono. RZ3009) EX 25.00
TYRANNOSAURUS REX, One Inch Rock (Regal Zono. RZ3011) EX 30.00
UNITED STATES DOUBLE QUARTET, Life Is Groovy (State. SS590, Demo) M 20.00
VAL & THE V's, Do It Again A Little Bit Slower (CBS 2780, Demo) M 25.00
RITCHIE VALENS, Donna (Tri-London HL8803) EX 20.00
MARK VALENTINO, The Push And Kick (Stateside SS148) M 20.00
MALCOLM VAUGHAN, St. Therese Of The Roses (Gold HMV POP250) EX 4.50
VELVETS, Laugh (London HLU9444, Demo) M 40.00
VENTURES, Lullaby Of The Leaves (London HLG9344) M 7.50
VENTURES, Blue Moon (London HLG9465) M 12.50
MIKE VICKERS, Eleventy One (Col. DB7825, Demo) EX 15.00
VICKY, Colours Of My Love (Philips BF1565) EX 8.50
TONY VICTOR, Dear One (Decca F11459, Demo) M 20.00
VIGRASS, A New Man (RCA 1755) M 7.50
GENE VINCENT, Wild Cat (Capitol CL15099) EX 9.50
GENE VINCENT, Frankie & Johnny (Capitol CL15035) EX 12.50
VIPERS, Don't You Rock Me Daddy-O (Gold Parl. R4261) EX 12.50
VISCOUNTS, Night Train 9 (Top Rank JAR502) EX 12.50
VOGUES, You're The One (London HLU9996) EX 12.50
WAILERS, Mau-Mau (London HL8994) VG 45.00
WARM SOUNDS, Birds And Bees (Deram DM126) M 8.50
THOMAS WAYNE, Tragedy (Tri-London HLU8846) EX 12.50
WEB, Baby Won't You Leave Me Alone (Deram DM217) M 15.00
WEDGEWOODS, September In The Rain (Pye 7N15642) EX 8.50
HOUSTON WELLS, This Song Is Just For You (Parl. R4955) EX 6.50
MARY WELLS, My Guy (Stateside SS288) EX 8.50
GLENN WESTON, Pattern People (Col. DB8253, Demo) EX 15.00
SLIM WHITMAN, Rose Marie (Tri-London HL8061) EX 9.50
WHO, Anyway Anyhow Anywhere (BRUNS. 05935) EX 25.00
WHO, I Can't Explain (Bruns. 05926) M 35.00
WHO, A Legal Matter (Brunswick 05956) EX 35.00
WHO, Substitute / Waltz For A Pig (Reaction 591001) M 20.00
WHO, Substitute / Instant Party (Reaction 591001) M 25.00
WHO, I'm A Boy (Reaction 591004) EX 8.50
WHO, Dogs (Track 604023) EX 20.00
WILDCATS, Gazachstahagen (Tri-London HLT8787) M 20.00
WILD COUNTRY, Silent Village (Trafalgar TRAF01) M 50.00
CLARENCE WILLIAMS, High Society (Gold HMV SCM5134) M 15.00
JACKIE WILSON, Reet Petite (Tri-Vogue Coral Q72200) EX 17.50
JACKIE WILSON, A Woman A Lover A Friend (Coral Q72407) EX 9.50
WOMENFOLK, Turn Around (RCA 1439) M 5.50
STEVIE WONDER, I Was Made To Love Her (Tamla TMG613, FS) EX 9.50
WONDER WHO, Lonesome Road (Philips BF1600) EX 12.50
MARK WYNTER, We'll Sing In The Sunshine (Pye 7N17122) EX 4.50
YOUNG IDEA, With Little Help From My Friends (Col. DB8205) EX 8.50
YOUNG RASCALS, A Girl Like You (Atlantic 584128) M 7.50
YOUNG TURKS, Dusk At Diablo (CBS 202353, Demo) M 9.50
ZEPHERS, What's All That About (Decca F11647) M 27.50
YES, Sweetness (Atlantic 584280, Sticker Mark, No B Side) EX 25.00
KEEKE RAG RECORD FLEXI (Rhythm Unlimited) (Lyntone LYN347) EX 12.50
KEELE RAG FLEXI No. 2 (Inc. Escorts) (Lyntone LYN508) EX 25.00
SHEFFIELD UNIVERSITY RAG RECORD 1964 (Lyntone LYN738 Flexi) EX/EX 30.00

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45 KAREN YOUNG, DeeTour (Atlantic 4039, US issue, Demo) M 6.00
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45 AC/DC, Thunderstruck (PS, Atco B8907) M 8.00
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45 ALCATRAZZ, Think It Over (PS, RCA 183) EX 3.00
45 ALDO NOVA, Hold Back The Night (GF, PS, Portrait DA 4189, 4 trk EP) EX 6.00
45 ALL ABOUT EVE, Wild Hearted Woman (PS, Mercury EVEN 6) M 3.00
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45 APRIL WINE, Ladies Man (PS, Capitol CL 16164) M 3.00
45 APRIL WINE, Just Between You And Me (PS, Capitol CL 16184) M 3.00
45 APRIL WINE, This Could Be The Right One (PS, Capitol CL 328) EX 3.00
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45 ASIA, The Smile Has Left Your Eyes (PS, Geffen GEF 3836) M 3.00
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45 KISS, Sure Know Something (Casablanca CAN 163, Demo) M 6.00
45 KRAFTWERK, The Model (PS, EMI 5207) M 3.00
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In order to assist everyone who buys and sells rare discs, Record Collector magazine has originated a set of standards for the condition of second-hand records, cassettes and CDs. Anyone buying or selling records through the magazine must use our conditions to state what amount of wear and tear the disc, its sleeve and/or contents have been subject to. The seven standard condition categories, and a description of what each one means, are listed below:

MINT: The record itself is in brand new condition with no surface marks or deterioration in sound quality. The cover and any extra items such as the lyric sheet, booklet or poster are in perfect condition. Records advertised as Sealed or Unplayed should be Mint.

EXCELLENT: The record shows some signs of having been played, but there is very little lessening in sound quality. The cover and packaging might have slight wear and/or creasing.

VERY GOOD: The record has obviously been played many times, but displays no major deterioration in sound quality, despite noticeable surface marks and the occasional light scratch. Normal wear and tear on the cover or extra items, without any major defects, is acceptable.

GOOD: The record has been played so much that the sound quality has noticeably deteriorated, perhaps with some distortion and mild scratches. The cover and contents suffer from folding, scuffing of edges, spine splits, discoloration, etc.

FAIR: The record is still just playable but has not been cared for properly and displays considerable surface noise; it may even jump. The cover and contents will be torn, stained and/or defaced.

POOR: The record will not play properly due to scratches, bad surface noise, etc. The cover and contents will be badly damaged or partly missing.

BAD: The record is unplayable or might even be broken, and is only of use as a collection-filler.

CDs & CASSETTES: As a general rule, CDs and cassettes either play perfectly - in which case they are in Mint condition - or they don't, in which case their value is minimal. Cassette tape is liable to deteriorate with age, even if it remains unplayed, so care should be taken when buying old tapes. CDs are difficult to grade visually: they can look perfect but actually be faulty, while in other cases they may appear damaged but still play perfectly. Cassette and CD inlays and booklets should be graded in the same way as record covers and sleeves. In general, the plastic containers for cassettes and CDs can easily be replaced if they are broken or scratched, but card covers and digipaks are subject to the same wear as record sleeves.

RECORD COLLECTOR'S GRADING READY RECKONER

This Ready Reckoner will help you work out the value of a record in any condition. For example, if you see a disc which is valued at £10 in Mint condition, but which you consider to be in only Very Good condition, then you can consult the Ready Reckoner and find out the appropriate price for the record - in this case, £5. As very few collectors are interested in records in Poor or Bad condition, we consider that any disc worth less than £10 in Mint condition is effectively worthless in Poor or Bad condition.

MINT	EX	VG	Good	Fair	Poor	Bad
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300	240	150	90	45	25	8
250	200	125	75	38	20	6
200	160	100	60	30	15	5
150	120	75	45	25	13	4
125	100	60	38	18	12	3
100	80	50	30	15	8	2.50
75	60	35	22	10	6	2
50	40	25	15	8	4	1.50
40	32	20	12	6	3	1
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15	12	8	4.50	2	1	-
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Catton Hall
11-13/8/23
Deathcore giants, Fit For An Autopsy, got summer's heaviest weekend off to a ferocious start, blistering through a medley of The Sea Of Tragic Beasts, Warfare and Far From Heaven. In Flames hit hard with the savage State Of Slow Decay, vocalist Andres Friden inviting a piratey fan onstage and shoving a trumpet in his hand! Killswitch Engage guitarist, Adam Dutkiewicz, launched into thrashing bangers, My Curse and This Fire, as flames lit up the stage. Cramming in old cuts Rose Of Sharyn, This Is Absolution, The End Of Heartache and My Last Serenade, the metalcore heavy hitters closed with a cover of Dio's Holy Diver. Employed To Serve kicked off Saturday's moshing with thrashy metalcore, weighty riffs and Justine Jones and Sammy Urwin's vicious vocals. Crowbar delivered an explosion of sludge metal goodness that kept up the rainy crowd-surfing merriment. A painted, studded Abbath delivered ultra-trebly, gripping Norwegian riffs. Tom G Warrior of Triptykon, in black leather and war paint, performed Celtic Frost's earlier works, from the galloping, sawing riffs of Into The Crypts Of Rays, to the hammering Circle Of The Tyrants, a sizzling, celebratory set. A gut-churning outing by Meshuggah saw vocalist Jens Kidman deliver signature gruff vocals and growls on Rational Gaze and Born In Dissonance, extreme metal fans headbanging furiously. Straws Pulled At Random proved melodically heavy with chugging intensity and haunting riffs, while fans jumped on the math-metal train of Demiurge and Future Breed Machine. Poland's Decapitated elicited swirlingly fan savagery on Sunday, thanks to their brutal technicality, smashing it at breakneck speed. California's Ugly Kid Joe dished out massive singalongs and larger-than-life choruses, after opening with bold rock hit, That Ain't Livin'. Classics, Cats In The Cradle and I'm Alright, were perfect, before Sepultura's Andreas Kisser guested on Motörhead's Ace Of Spades, and Everything About You closed. Groove-laden thrash from Sepultura kept up the moshing, from punishing opener, Isolation, to a proggy Guardians Of Earth. KK's Priest offered a flurry of head-mangling guitar, Hellfire Thunderbolt, Sermons Of The Sinner, and Judas Priest covers, including The Ripper and thunderous Breaking The Law. Megadeth shredded the guts out of Hangar 18, Angry Again and Sweating Bullets, all snarling solos and hammering drums. Dave Mustaine was on top form, his riffs gigantic on Conquer Or Die! and the hair-metal nod of Dystopia. A furiously up-tempo Mechanix and classic Holy Wars... The Punishment Due closed a masterful set, and a glorious metal celebration. *Emily MacNevin*

Blur
London
Wembley Stadium
8/7/23
Two nights at the 90,000-capacity stadium confirmed a band at their commercial peak. Damon Albarn and co opened with new St Charles Square, before jumping back to 1991 for a frantic There's No Other Way, and crowd-pleasers, Popscene, Tracy Jacks, Beetlebum and End Of A Century. Interspersed was more challenging fare, mostly from *Modern Life Is Rubbish*, such as Villa Rosie, Oily Water and Advert. Majestic closer, This Is A Low, saw guitarist Graham Coxon channel his inner Hendrix, while the encore was a masterclass in British pop songwriting: Girls & Boys got everyone dancing, Tender, hugging, and The Narcissist, singing. The Universal capped a triumphant show. *Wesley Doyle*

Iron Maiden
London Greenwich 0_2
8/7/23
A look back at 1986's *Somewhere In Time* and the more recent *Senjutsu* saw Maiden display the same hunger and determination. They tore into Caught Somewhere In Time, with galloping bass c/o Steve Harris, while the theatrical Bruce Dickinson belted out Stranger In A Strange Land. Writing On The Wall provided a singalong chorus, The Prisoner a nod to *Number Of The Beast*, and the epic Alexander The Great showcased their three-guitar assault, as did Fear Of The Dark. Hell On Earth opened the brimstone encore, while The Trooper and Wasted Years demonstrated that they haven't been. *Mark Taylor*

Ben Holder Jazz Quartet
Eastleigh Concorde
26/7/23
This gig never left the fast lane, violin maestro Holder delivering a barnstorming medley of blisteringly hot gypsy jazz, love songs and rock classics. He switched seamlessly from virtuosic swing violin to vocals and piano at lightning speed, detouring to Bobby Darin's As Long As I Am Singing and The Beatles' Get Back, to round off the first set. The playlist included Stephane Grappelli, while his own stellar line-up of Jez Cook (guitar), Paul Jefferies (double-bass) and Kenny Ball's Jazz Band's Nick Millward (drums) knocked out their own *C.O.V.I.D.* numbers, before ending at 100 mph with a rip-roaring piano performance of Ray Charles' Let The Good Times Roll. They did. *Duncan Eaton*

Chris Holmes
Northampton
Black Prince
3/6/23
Ex-WASP guitarist, Holmes, appeared to a wall of feedback and the opening refrain of On Your Knees, producing pumping fists and banging heads. His own Playing With Fire effortlessly nestled next to L.O.V.E. Machine, which segued into a guitar solo precursor to the haunting Sleeping (In The Fire). He provided backstories to the songs and, near the conclusion, revisited his roots on covers including Born To Be Wild, Fortunate Son and closer, Highway To Hell. *Peter Dennis*

Airbourne
Wolverhampton
KK's Steel Mill
25/7/23
Welsh rockers, Florence Black, kicked off with the rousing Zulu, frontman Tristan Thomas' gravelly vocals and down'n'dirty blues-infused guitar impressing. An ear-smashing set included thunderous single, Start Again, a blistering take on Budgie's Breadfan, and the Clapton-esque rock'n'soul Sun & Moon. Australia's Airbourne followed with the boisterous Ready To Rock and stomping Rock'n'Roll For Life, ballsy riffs and thunderous basslines backing frontman Joel O'Keefe's walkabout on Girls In Black. Burnout The Nitro turned up the heat, It's All For Rock'n'Roll saw shots of Jack Daniels dispersed by O'Keefe, and blazing anthem, Runnin' Wild, closed the full-throttle show. *Emily MacNevin*

Herbie Hancock
London Barbican
29/7/23
Entering to rapturous applause, Hancock's rapport with his devoted capacity audience across a 90-minute set was a joy to behold. Beginning with an *hors d'oeuvres* 70s medley and Overture, his homage to Wayne Shorter, Footprints, drew sublime musical contributions from his four-piece, especially trumpeter, Terry Blanchard, who transcendentally channelled his instrument through foot pedals. Further crack cameos from guitarist Lionel Loueke, bassist James Genus and drummer Jaylen Petinaud, on Actual Proof, Secret Sauce and Chameleon, set up a spectacular finale, finding 83-year-old Hancock star-jumping with his Keytar. *Paul Davies*

Kendal Calling
Kendal Lowther
Deer Park
27-30/7/23
Good times with Nile Rodgers & CHIC filled Thursday with funk from across the decades. Everybody sang and danced from the 70s' Le Freak to 2013's Get Lucky. Friday featured fiery post-punk champions, The Murder Capital, and a poptastic party with Mel C, before Kasabian's headline mud pit saw flares lit for Underdog, Fire and LSF. Saturday's rising artists included the outstanding DEADLETTER and Spector, while Blossoms provided a synth-spectacular in songs such as At Most A Kiss and Charlemagne. Sunday included The Lancashire Hotpots' fun, Reverend & The Makers' bounce-inducing set, and Kaiser Chiefs predicting a riot, before Royal Blood closed in furious fashion. A pleasing mud-fest for 40,000. *Brigid Harrison-Draper*

Pavement
Reykjavik Harpa, Iceland
29/7/23
The US indie collective made their Icelandic debut as part of their second reunion, at the country's high-brow and biggest orchestral hall. The fans, mostly Stateside visitors, dismissed the red velvet chairs as the spark ignited via ➤

Photo: (Megadeth) Josh Ayerst

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SAT 18th
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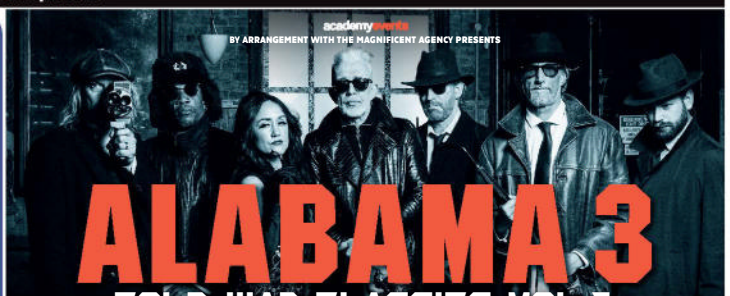
+ CRAZY WORLD OF ARTHUR BROWN
SUN 19th MANCHESTER O_2 RITZ
MON 20th SHEFFIELD O_2 ACADEMY2
TUE 21st COLCHESTER ARTS CENTRE
THU 23rd NORTHAMPTON ROADMENDERS
FRI 24th BRISTOL O_2 ACADEMY
SAT 25th GLOUCESTER GUILDHALL
SUN 26th BIRMINGHAM O_2 ACADEMY2
TUE 28th BRIGHTON CHALK
WED 29th NORWICH EPIC STUDIOS
THU 30th BOURNEMOUTH O_2 ACADEMY
DECEMBER 2023
FRI 1st FROME CHEESE & GRAIN
SAT 2nd LIVERPOOL O_2 ACADEMY



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SAT 16
SHEFFIELD FOUNDRY
MON 18
CARDIFF TRAMSHED
TUE 19
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THU 21
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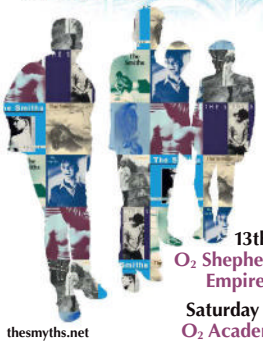

2024
Saturday
13th January
O_2 Shepherd's Bush
Empire, London
Saturday 6th April
O_2 Academy Leeds

thesmyths.net

Visions Of Atlantis' Clémentine Delauney walks the plank

singalong classics such as Stereo and Cut Your Hair. An invigorating Icelandic breeze powered Pavement to a generous two-hour set, plus encore. The bill also featured locals Skakkamanage, Botnleðja and Mammút, the final gig in a string of events offering musical continuity and connection. *Irina Shtreis*

The Beat
Guildford G Live
28/6/23
A perma-grinning Dave Wakeling led The Beat into a near hits-all-the-way set. Comforting and fun, Hands Off She's Mine, Too Nice To Talk To and Stand Down Margaret were as they should be – brisk, beaty and bouncy. As well as a knack for writing and performing the best of 2-Tone, The Beat picked good covers: Rough Rider, Can't Get Used To Losing You, Tears Of A Clown. Highlights were Save It For Later and Mirror In The Bathroom (oh, that swirling rhythm guitar break). Bow Wow Wow's Annabella Lwin provided enthusiastic support. *Graham Elliott*

Vintage Trouble
Birmingham O_2 Academy
1/8/23
Charismatic singer, Ty Taylor, strutted and span to Run Like The River and a groovy Blues Hand Me Down, the soulful Californians bringing their retro R&B before uplifting gospel'n'roll hit, You Already Know. Gritty guitar from Nalle Colt and bold bass c/o Rick Barrio Dill accompanied Taylor's dancing, crowd-surfing, hand stands and splits, as he spat out Who I Am. A funky cover of Stevie Wonder's Higher Ground kept fans merrily twirling and the Deep South blues twang of a stomping Knock Me Out was an irresistibly catchy closer. *Emily MacNevin*

Inkubus Sukkubus
Stroud Landsdown Hall
5/8/23
Headlining a *Steam-Punk* weekender with the backdrop of a gothic-inspired film reel synched to each tune, the Inkies ran through a truncated 45-minute or so favourites selection. Vampire Queen saw frontwoman, Candia Ridley, gyrate wildly, before The Rolling Stones' Paint It Black, her voice perfectly suited to its dark undertone. Tony McKormack (guitar) and Ro Link (bass) were transfixed and menacing, expertly increasing the intensity. The crowd cheered Ridley's birthday before the cinematic splendour of Wytches and rock energy and majesty of The Beast. *Ian Templeton*

New Day Festival
Faversham Mount Ephraim Gardens
18-20/8/23
Avawaves thrilled with their virtuosity, before Cuprum brought Czech prog, and Geordie and perennial faves, Nine Below Zero, both played delightful rockin' sets. Phil Campbell & The Bastard Sons closed with a great display of power rock. Saturday saw a fine display by local heroes, Caravan, reinvigorated with bassist Lee Pomeroy, standouts including the epic Nine Feet Underground. Jacqui McShee and Pentangle successfully merged old with new songs, while Lindisfarne had the crowd singing, Steve Hillage's System 7 offered electronic pop, and Ozric Tentacles' psychedelic space rock thrilled with light and sound. Sunday featured Glenn Miller Orchestra's gorgeous 40s classics, Franck Carducci and Rosalie Cunningham's excellent rock sets, From The Jam, and Eddie & The Hot Rods' return to the late 70s. The weekend concluded with The Zombies, their set oozing with pure class. A delightful end to a great weekend. *Laurence Todd*

Ryan Adams
Waterbury Palace Theater, Connecticut, US
5/8/23
Surrounded by stuffed tigers, Adams & The Cardinals began with Peaceful Valley, then shifted to the rugged elegance of Cobwebs. With minimal lighting and much dry ice, they appeared as silhouettes, Adams adopting a villainous *Wizard Of Oz* voice between songs, before beautifully singing Magnolia Mountain and Friends. An ass-kicking Beautiful Sorta and Magick set the scene for KISS covers, Deuce and Shout It Out Loud. Adams and Chris Stills' guitars weaved through a jam around Easy Plateau, with Don Was on solid bass, before Adams engaged in a sweary rant with a heckler. At times bewildering, but his timeless songs and plaintive tenor soared. *Christopher Walsh*

Folk In The Park
Sutton Manor Park
19/8/23
Matt Owens & The Delusional Vanity Project rocked out before an inspired collection of bluesy old stagers, notably Geraint Watkins and the irrepressible Dana Gillespie, plus up-and-comers such as Hannah White, whose song of the day was the deeply moving Car Crash. Outstanding slots from Iain Matthews and Nick Lowe thrilled and led the way for Del Amitri. Their subtle, satisfying array of new songs, old favourites and covers formed the climax to one of London's finest annual days out. *Oliver Gray*

Goo Goo Dolls
Birmingham O_2 Institute
15/6/23
Goo Goo Dolls relied on their newest upbeat, bouncy rock anthem, Yeah, I Like You, to get the party started. Bassist Robby Takac energetically jumped around vocalist John Rzeznik, revelling in the 90s' Dizzy and dazzling love song, Slide, with its guitar echo and catchy hook. They shared vocal duties, raw and powerful, the alt-rock quartet's tight Here Is Gone followed by Sympathy, performed solo by Rzeznik on acoustic. Power ballad, Iris, left fans singing every word in an emotional climax. *Emily MacNevin*

Two Views

Fairport's Cropredy Convention
Cropredy
10-12/8/23
CHIC brought polished, energetic soul, built around the incisively rhythmic guitar of Nile Rodgers on hits such as Le Freak, We Are Family and Upside Down. Dance-friendly tempos, well-drilled horns and earth'n'fire singer Audrey Martells got many dancing. 10cc offered album tracks like Clockwork Creep between the hits, Dave Cousins' Strawbs played a poignant final gig, and Toyah and hubby Robert Fripp's trenchant guitar romped on her hits, plus Black Sabbath's Paranoid. Gilbert O'Sullivan proved that his hits have lost none of their appeal, and Fairport coped with their first personnel change in two decades, in returning drummer, Dave Mattacks. Merry Hell played with verve and humour, The Young Uns impressed with close harmonies, and Fisherman's Friends' hour of Cornish sea songs was a highlight. But best was Richard Digance, with the ability to make tears roll down your face one moment, and down your trouser-leg the next. *Mike Atherton*

Merry Hell brimmed with songs of hope and togetherness, Peat & Diesel provided Gaelic punk-folk anthems, while Kiki Dee & Carmelo Luggeri displayed warm acoustic soul, her vocals beguiling, and Toyah & Fripp's *Sunday Lunch* covers lit up the field. CHIC provided a funky contrast, Strawbs bid an emotional farewell, Gilbert O'Sullivan was masterly, Solstice put the poke into prog, and 10cc's greatest hits proved timeless, Graham Gouldman the master of artful rock. Celebrating Sandy Denny, Carla Fuchs' intimate show of just-discovered Denny lyrics with new melodies was followed by the mighty The Sandy Denny Project, vocalist Sally Barker particularly effective. Fairport closed with reels and jigs, plus productive support from Vicky Clayton and founder, Ashley Hutchings, closing three days of upbeat shenanigans. *Simon Jones*

Depeche Mode
London Twickenham Stadium
17/6/23
The Mode duo enthralled with pulsating, synth-laden beats that grew and grew in momentum, the new, opening My Cosmos Is Mine funereally dark, while dapper Dave Gahan twirled along on Wagging Tongue. Everything Counts raised voices all around and, as darkness fell, Martin Gore stepped away from his keys to sing and play guitar on Soul With Me. Christian Eigner (on drums) and multi-instrumentalist Peter Gordeno poured passion into impressive new single, Ghosts Again, and tribute was paid to Andrew Fletcher on Waiting For The Night. The closing roust of the poptastic Just Can't Get Enough and bluesy electronic indulgence of the sublime Personal Jesus closed an emotional, exultant evening. *Mark Taylor*

Visions Of Atlantis
Bristol Fleece
9/8/23
Seraina Telli's power-trio did a good warm-up job, the ex-Burning Witches singer's new outfit shining on Addicted To Color. Visions Of Atlantis inspired the fist-pumping crowd from the off, the Austrian pirate metal band's older material discarded for their last three swashbuckling releases. There were nine songs from *Pirates* and just New Dawn representing 2011's *Delta* symphonic metal. Musicianship aside, VOA's strength is having fun: the interplay between vocalists Clémentine Delauney and Michele Guaitoli and co was joyous to watch, as were fans in pirate regalia. *John Tucker*

Credit: (Visions Of Atlantis) John Tucker

THE MUSICAL BOX

commemorates

"I think these guys play it better than we did"

PHIL COLLINS

"The recreation is faithfully accurate"

PETER GABRIEL

50th SELLING ENGLAND BY THE POUND

Photos: Rimbaud / Apollo

29/02/2024	Leicester	De Montfort Hall
01/03/2024	Cambridge	Corn Exchange
02/03/2024	Bath	Forum
03/03/2024	London	Eventim Apollo
06/03/2024	York	Barbican
09/03/2024	Birmingham	Symphony Hall
10/03/2024	Manchester	Bridgewater Hall
12/03/2024	Newcastle	Tyne Theatre
13/03/2024	Sheffield	Oval Hall
14/03/2024	Edinburgh	Usher Hall
16/03/2024	Glasgow	O2 Academy
18/03/2024	Guildford	G Live

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02/05 Tunbridge Wells
Assembly Hall
02/06 London
The Roundhouse
02/07 Basingstoke
The Anvil
02/09 Bath
Forum
02/10 Cardiff
St David's Hall
02/12 Glasgow
O2 Academy
02/14 Birmingham
Town Hall
02/15 Sheffield
City Hall
02/17 Cambridge
Corn Exchange
02/18 Norwich
Theatre Royal
02/19 Manchester
Bridgewater Hall

TEG [LIVE EUROPE]

TICKETEK

Gig Guide

A Certain Ratio November (10) London Moth Club (11) Preston Ferret (12) Glasgow Stereo (15) Gateshead Sage (16) Reading Face Bar (18) York Crescent **December** (2) Liverpool 24 Kitchen Street (10) Manchester Band On The Wall

Anne-Marie November (20) Cardiff International Arena (25) Birmingham Utilita Arena (26) Manchester AO Arena (29) London Greenwich O_2

Alabama 3 November (9) Northampton Roadmender (10) Newcastle Uni (11) Liverpool O_2 Academy (16) Holmfirth Picturedrome (17) Glasgow SWG3 (18) Edinburgh La Belle Angel (19) Leeds Brudenell (23) Cambridge Junction (24) Birmingham O_2 Academy 2 (25) Manchester O_2 Ritz (30) Southampton 1865 **December** (1) Exeter Phoenix (2) Cardiff Tramshed (6) Bournemouth O_2 Academy (7) Brighton Concorde 2 (8) Bristol O_2 Academy (9) London Kentish Town O_2 Forum

Rick Astley November (1-2) London Royal Albert Hall **February 2024** (22) Nottingham Motorpoint Arena (23) Newcastle Utilita Arena (24) Leeds First Direct Arena (26) Cardiff International Arena (27) Glasgow OVO Hydro (29) Bournemouth BIC **March** (1) Birmingham Resorts World Arena (2) Manchester AO Arena

Black Grape November (17) Minehead Butlins (23) Birmingham Mill (24) Manchester Albert Hall (30) Cardiff Tramshed **December** (1) London Camden Electric Ballroom (2) Southampton Engine Rooms

The Blow Monkeys November (23) Edinburgh Liquid Rooms (24) Glasgow Slay (25) Carlisle Brickyard (30) Cardiff Globe **December** (1) Birmingham Crossing (2) London Venue 229

The Charlatans November (24) Newcastle O_2 City Hall (25) Glasgow Barrowlands (28) Sheffield O_2 Academy (29) Bristol O_2 Academy **December** (1) Cardiff Uni Great Hall (2) Manchester O_2 Victoria Warehouse (3) Leeds O_2 Academy (5) Liverpool Uni Mountford Hall (7) London Troxy (8) Wolverhampton Civic Halls (10) Nottingham Rock City

Embrace November (2) Sheffield O_2 Academy (3) Southampton Engine Room (4) Cardiff Tramshed (6) Brighton Chalk (9) Leeds O_2 Academy (10) Northampton Roadmender (11) Bristol O_2 Academy (12) Oxford O_2 Academy (14) Glasgow O_2 Academy (15) Newcastle Boiler Shop (16) Birmingham O_2 Institute (17) London Shepherd's Bush O_2 Empire (18) Manchester Academy

Friendly Fires November (23) Nottingham Rock City (24) Manchester Victoria O_2 Warehouse (25) Birmingham O_2 Institute (28) Leeds Beckett Uni SU (30) London Limehouse Troxy

Focus November (9) Derby Flowerpot (10) Fletching Trading Boundaries (11) Great Yarmouth *HRH Festival* (12) London Shepherd's Bush Bush Hall (14) Chislehurst Beaverwood (16) Bristol Fleece (17) Howden Shire Hall (18) Tunbridge Wells Forum (19) Sale Waterside Arts (21) Blackpool Waterloo Music Bar (22) Kinross Green Hotel (23) Galashiels Mac Arts (24) Troon Winterstorm (26) Southampton 1865 Club

Greta Van Fleet November (14) London Wembley OVO Arena (89) Manchester AO Arena (20) Glasgow OVO Hydro

Malevolence November (7) Glasgow Garage (8) Manchester O_2 Ritz (9) Birmingham O_2 Institute (10) Bristol SWX (11) London Kentish Town O_2 Forum

Marillion November (24) Wolverhampton Civic Halls (26) London Camden Roundhouse

Yngwie Malmsteen November (3) Wolverhampton KK's Steel Mill (5) London Camden Electric Ballroom

Bob Mould November (20) Leeds Brudenell (22) Edinburgh Liquid Rooms (22) Manchester Academy 3 (24) London Islington Garage

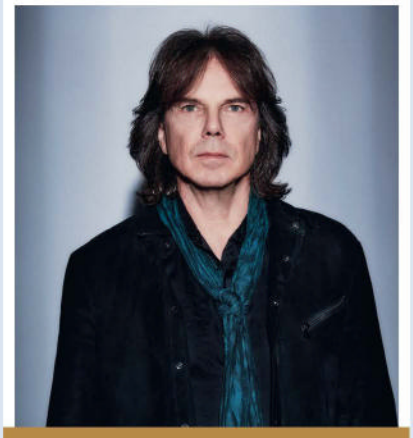
The Prodigy November (16) Glasgow OVO Hydro (17) Manchester AO Arena (18) Leeds First Direct Arena (20) Brighton Centre (21) Cardiff Motorpoint Arena (23) Birmingham Utilita Arena (24) London Alexandra Palace

Pendragon November (3) Tavistock Wharf (4) Fletching Trading Boundaries

Queens Of The Stone Age November (14) Manchester AO Arena (15) London Greenwich O_2 (18) Glasgow OVO Hydro (19) Birmingham Resorts World Arena (20) Stockton Globe

The Rezillos, The Professionals October (27) Sheffield Leadmill (28) Manchester *Rebellion* **November** (3) Cambridge Junction (4) Leamington Spa Assembly (17) Gillingham Great Hall (18) London Islington Assembly Hall

Saving Grace November (1) Brighton Dome (2) Guilford G Live (5) Birmingham Symphony Hall (7) Bournemouth Pavilion (8) Cardiff St David's Hall (11) Salford Lowry (13) Oxford New Theatre (16) Basingstoke Anvil (17) Cambridge Corn Exchange (19) Grimsby Auditorium (20) Gateshead Sage (22) Bradford St George's Hall (23) Stoke Hanley Victoria Hall



TOUR DU JOUR

Spotlighting an upcoming road trip
This month: JOEY TEMPEST of Europe

How do you prepare for each show?
Occasionally, I walk around, asking the guys as they're getting ready, "Is that *really* what you're gonna wear?!" That usually gets them a bit insecure and, subsequently, ups their game for the show!
Will you be playing anything that's rarely aired?
It's our *Time Capsule 40th Anniversary* tour, so it'd be a crime not to dig up some deep cuts for the 150 minutes.
Are you looking forward to any particular venues?
Two nights at the legendary London Palladium. The icing on the cake of the European tour.
Will you have any supports?
No. It's more fun sitting in the dressing-room prior, listening to great tunes, rather than some obscure, abysmal prog-metal band!
Will you be recording any shows?
We always record shows – that's how *Walk The Earth* came about. Our keyboardist improvised during his feature spot, I heard it, got the recording, and then worked on it. It resulted in one of the best tracks in our catalogue.
Have you got an amusing road story?
On the way to *Download* for the first time, we decided to exclude The Final Countdown from the set. We thought that could create a bigger reaction than actually playing it, but our publicist, who was on the bus, was tearing his hair out. However, it was the year that heavy traffic and rain made many bands miss their slot, and we missed ours. Needless to say, that idea has *not* been brought up since!

Europe play in October at (17) Cardiff St David's Hall (18) Glasgow RCH (19) Gateshead Sage (21) Wolverhampton Halls (22) Salford Lowry (24) Leicester De Montfort Hall (25-26) London Palladium.

Michael Schenker Group November (23) Troon Concert Hall (25) UK Belfast Limelight (28) Manchester O_2 Ritz (29) Sheffield O_2 Academy (30) London Shepherd's Bush O_2 Empire **December** (1) Wolverhampton KK's Steel Mill (2) Porthcawl Holiday Park

Shalamar November (26) Buxton Opera House (29) Middlesbrough Town Hall **December** (1) London Croydon Fairfield Halls (10) Colchester Charter Hall

Teenage Fanclub November (3) Belfast Queen's Uni Mandela Hall (5) Glasgow Tramway Theatre (6) Aberdeen Tivoli (7) Edinburgh Assembly Rooms (8) Leeds Brudenell (9) Gateshead Sage 2 (11) Manchester RNCM (12) Sheffield Leadmill (13) Bath Komedia (14) Birmingham Town Hall (17-18) London Hackney EartH

Rick Wakeman November (23) Guildford Cathedral **December** (23) Ipswich St Mary Le Tower **February 2024** (15) Glasgow RCH (17) Liverpool Philharmonic Hall (18) Manchester Bridgewater Hall (20) Brighton Dome (21) Cardiff St David's Hall (23) Birmingham Symphony Hall (24) York Barbican (25) Gateshead Sage (28) Bristol Beacon

TOUR NEWS

London: The Pineapple Thief's **Bruce Soord**, Kensington Nells, 14 October. ■ **Emeli Sande**, Royal Festival Hall, 11 November. ■ **Periphery**, Camden Roundhouse, 3 February 2024. ■ **Hot Chip**, Tottenham Drumsheds, 21 October. ■ **Altered Images**, 26 October, The ***Mo Foster*** *Memorial Concert*, 27 November, Venue 229. ■ **Gilberto Gil**, 11 October, **Angelique Kidjo**, 17 November, Royal Albert Hall. ■ **Bebel Gilberto**, Camden Koko, 22 October. ■ **Joshua Redman**, 12 November, **Hiromi**, 13 November, Barbican. ■ **Corinne Bailey Rae**, Ladbroke Hall, 25-26,28 October. ■ **Los Pacaminos**, Camden Forge, 3 March 2024. ■ **Melanie Charles**, Camden Forge, 5 November. ■ *Also:* **Kylie Minogue** has a Las Vegas Voltaire residency from 3 November. ■ **Gordon Giltrap**, Hull Wrecking Ball, 15 December. ■ **Steve Vai** *Vai Academy*, Omni Championsgate Resort, Orlando, Florida, 2-5 January 2024.

For more tours/gig news see www.recordcollectormag.com/latestnews

THE DAMN TRUTH

WED 11	OCT	CHESTER	LIVE ROOMS
MON 16	OCT	LEEDS	BRUDENELL
WED 18	OCT	GALASHIELS	MAC ARTS
SUN 22	OCT	NORTHAMPTON	BLACK PRINCE
TUE 24	OCT	NORWICH	WATERFRONT
THUR 26	OCT	DOVER	BOOKING HALL

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THE DAMN TRUTH

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TUE 10	HOLMFIRTH PICTUREDROME	SAT 21	WOLVERHAMPTON KK'S STEELMILL
THU 12	SOUTHAMPTON THE 1865	MON 23	BURY ST EDMUNDS THE APEX
FRI 13	BEXHILL DE LA WARR PAVILION	WED 25	LONDON ELECTRIC BALLROOM
SUN 15	NOTTINGHAM ROCK CITY	SAT 28	FROME CHEESE & GRAIN
TUE 17	NEWCASTLE BOILER SHOP	SUN 29	MANCHESTER ACADEMY
FRI 20	GLASGOW QUEEN MARGARET UNION	TICKETS:	WWW.THEGIGCARTEL.COM

FOCUS

NOVEMBER 2023

19	SALE	WATERSIDE ARTS
21	BLACKPOOL	WATERLOO
23	GALASHIELS	MACARTS

KING KING

WHERE IT BEGAN TOUR

Fri 3 Nov	Kendal Brewery Arts
Sat 4 Nov	Bury The Met
Sun 5 Nov	Colchester Arts
Wed 8 Nov	Aberdeen Lemon Tree
Thu 9 Nov	Carlisle Old Fire Station
Fri 10 Nov	Barnsley Birdwell Venue
Sat 11 Nov	Stockton ARC
Fri 17 Nov	Glenrothes Rothes Hall
Sat 18 Nov	Clitheroe Grand
Sun 19 Nov	Edinburgh Liquid Room
Tue 21 Nov	Gloucester Guildhall
Wed 22 Nov	Bury St Edmunds The Apex
Thu 23 Nov	Nuneaton Queens Hall

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Rebecca DOWNES

DR. FEELGOOD

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WRECKLESS ERIC

FRIDAY 17th NOVEMBER
LEEDS - BRUDENELL

SATURDAY 18th NOVEMBER
GLOUCESTER - GUILDHALL

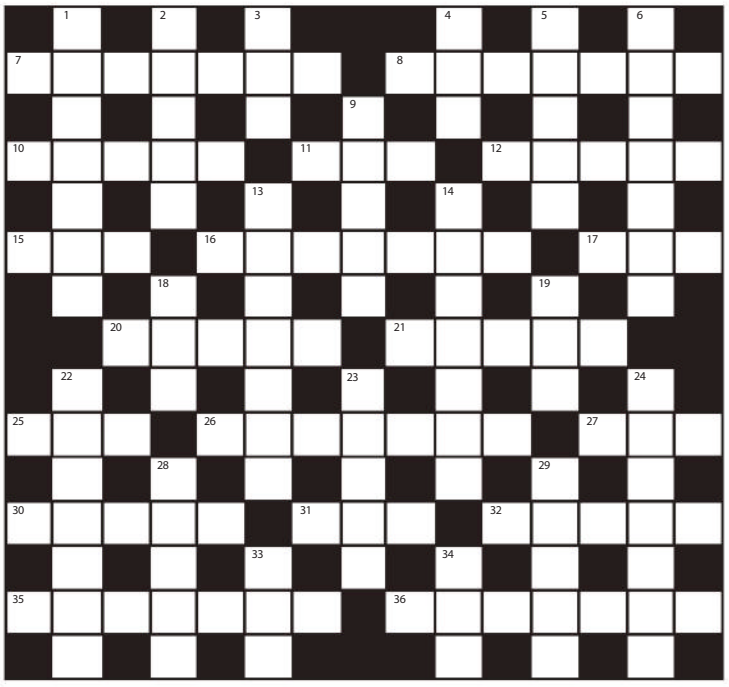
Crossword & Competitions

ACROSS

7) London club (7)
8) _ R&B (7)
10) Merseyside band, The _ (5)
11) _ To The Hills (3)
12) _ Trousers (5)
15) Gibson _ Paul (3)
16) Discounted track on *Who's Next* (7)
17) *This Is The Ice* _ (3)
20) Elvis Costello 1981 LP (5)
21) *So* _ (5)
25) _ Loves You (3)
26) Stooges frontman (4,3)
27) _ *Man In* (3)
30) Billy _ (5)
31) _ T (3)
32) _ Chainsaw (5)
35) *The Who* _ _ (4,3)
36) Stormy UK rockers (7)

DOWN

1) Tommy, Marky and Richie drummed for _ (7)
2) Vice _ (5)
3) I Can _ For Miles (3)
4) Travis LP, *The* _ *Who* (3)
5) _ Force (5)
6) *Unattended* _ (7)
9) _ Jerry (5)
13) Carpenters 1979 LP (7)
14) _ *Dollar Babies* (7)
18) *Chances* _ (3)
19) _ Love (3)
22) *Dixie* _ (7)
23) Kenny _ (5)
24) Native New Yorkers (7)
28) *The* _ *Years* (5)
29) A _ Night In Soho (5)
33) _ A Little Love In Your Heart (3)
34) _ Are You (3)

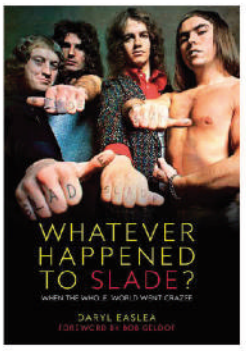


WHO'S NEXT 11-DISC SET

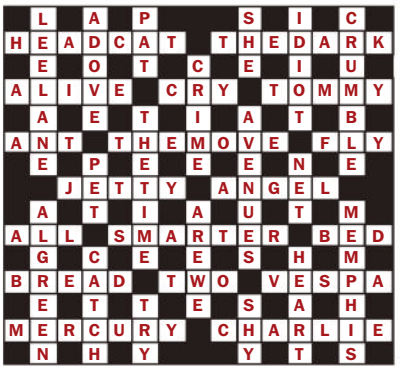
The 50th anniversary super deluxe edition of ***Who's Next | Life House*** has just been released (via Universal Music/Polydor) and celebrates the incredible life span of this iconic album. Featuring 10 CDs including the remastered album, Pete Townshend's original *Life House* demos, the Record Plant NYC sessions, the Olympic Studios sessions, more singles and sessions, the full 1971 Young Vic live concert, the complete Civic Auditorium, San Francisco 1971 show plus a Blu-ray disc with the Steven Wilson Dolby Atmos mix and more. Add to that *Life House*, the 172-page graphic novel co-created by Jeff Krelitz and Pete Townshend, plus a 100-page book with sleeve notes by Pete Townshend, Matt Kent and Andy Neill, and a memorabilia wallet full of posters, tour programmes, a pin badge set plus a glossy band photo. Also available as a 4LP box set, a 3LP set, half-speed remastered vinyl, coloured vinyl editions and 1CD and 2CD, we have the super deluxe 10 CD (+blu-ray) edition up for grabs. To be in with a chance of winning, please complete and submit this month's crossword.

SLADE HARDBACK

Noddy Holder wrote the joyous, all-in-it-together lyrics to Merry Xmas Everybody in his mum's Walsall kitchen after a night out at the pub. Regularly voted as one of the UK's favourite Christmas songs ever, with sales in the millions, it firmly placed Slade in the nation's collective musical consciousness forever. But Slade were always about more than just one song. *Whatever Happened To Slade? When The Whole World Went Crazee* is the first serious biography of the group in over three decades. Written by *RC*'s Daryl Easlea and published by Omnibus Press in October, this new book explains how the band became a genuine phenomenon while detailing the personal histories of the four band members (and manager, Chas Chandler). To be in with a chance of winning one of two copies in hardback, please tell us which hotel Slade sang about: a) Heartbreak Hotel, b) One Way Hotel, c) Grand Hotel?



OCTOBER Solution



SEPTEMBER WINNERS

LOVE IS THE MESSAGE: Neale Ashford

HAWKWIND: Paul Smithson, David Thompson

UNDERTONES: Steve Orman

All entries **with your address** to **rccompetitions@metropolis.co.uk** or to Record Collector Competitions, 2nd Floor, Saunders House, 52-53 The Mall, Ealing, London W5 3TA, by 2 November unless otherwise stated. Only enter once per competition – if submitting via post please include your phone number.

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UNDER THE RADAR

Artists, bands, and labels meriting more attention

This month: Hey Colossus

As a shapeshifting rock unit heavily embedded in the DIY scene, Hey Colossus have weathered plenty of storms over their 20-year existence. Detailed by bassist Joe Thompson in his 2019 *Sleevenotes* memoir, these have included changes in personnel, the occasional shambolic performance, constant conflicts with day jobs and family commitments, having to write and record on the fly with members living in different corners of England, and the financial logistics of spray-painting 250 limited LPs by hand. See page 120 of his book for handy advice on the latter and next time you're crate-digging keep your eyes peeled for any individually numbered copies of 2011's crunchingly hypnotic *RRR*. It's an absolute monster.

In 2020, the band released their most ambitious recording so far, the epic double-album *Dances / Curses*. The reviews were glowing but, of course, the band were prevented by the pandemic from promoting it live. Since then, virtually a whole album of new material had to be scrapped for reasons that the band won't (or can't) discuss further, two more members called it a day and the future looked a little less certain than ever.

The solution was to take stock, reassemble by inviting back into the fold a couple of older associates (brothers Roo and Tim Farthing who also play together in Henry Blacker and Reigns) and begin again with a relaxed and openminded approach. They had in mind their own ramshackle version of Josh Homme's *Desert Sessions*, relocated to rural Somerset.

Singer Paul Sykes sees the result, 2023's *In Blood*, as a contender for the best thing Hey Colossus have ever made. "It's been positive, really, but for a while there it was bleak," he says. "It's a bit of a cliché but it felt to me like a light shining through something that's gone very dismal. So, I'm happy… in the end."

Since the band formed in 2003, their sound has taken quite the journey. It's mutated through callous noise, apocalyptic doom, hefty psychedelic jamming and catchier riff-rock, with no two releases ever the same. Having evolved constantly and naturally, Hey Colossus' music has grown more accessible, without any suggestion of compromise. Eight tracks long, *In Blood* is more concise, immediate, choral and smoother than *Dances* / Curses, with moodiness intact and swathes of thick distortion to compliment the proggier guitar patterns. It is a galaxy away from the raw and growl-ridden art-metal of the group's confrontational 2004 debut, *Hey Colossus Hates You*, described at the time by the Drowned In Sound website as an "almost unbearable" listen.

In Blood contains some of the band's poppiest croon-alongs to date, which isn't to lessen its musical intricacy or emotional depth. Looming large in its lyrics are themes of grief and loss, alongside the enduring majesty of the natural world. Life's fragility and brevity have increasingly informed the band's output since 2015's *In Black And Gold*.

"There's been a lot about death and renewal and the whole cycle of it"

"I think it reached a peak on *Four Bibles* [2019]," reflects Sykes, "because a lot of that ended up being therapy for when my dad died. I'd take myself off for long pastoral walks in the woods on my own and try to deal with that. A lot of it since then has been focused on that kind of thing, I guess. There's been a lot about death and renewal and the whole cycle of it."

As for the music, guitarist Chris Summerlin jokes that *In Blood* is Hey Colossus' answer to Fleetwood Mac's *Tango In The Night*. Somewhat more convincing is his Bauhaus-meets-Wipers comparison. "This [material] sometimes makes me actually have to think about what I'm playing rather than just clanging out a really easy drone. It's more interesting than that," says Thompson's fellow founding member Bob Davies, who pops into our Zoom conversation under the amusing handle of "Riff Lord". "We could easily put out another sludgy doom record. They're a piece of piss but it would just get so boring if you carried on doing that all the time. That's why we always change it up a bit. And when we play them live, they also have an element of noise anyway..." Thompson firmly agrees. He can't see any point in performing the same style of music for years on end. That's not what genuine art is all about. In his book, he chastised profit-oriented bands who completely fail to challenge their audience over the course of their careers.

"Some bands listen to and love lots of different things, but they don't let any of it in," adds Sykes. "To me, that's dishonest and you don't often get good results by doing that. If you picked any of your favourite bands, wouldn't you love to hear them do something completely about-face, like an Electric Wizard spaghetti western record? Wouldn't you love to hear that? I think people who really love their bands, and are in it for the long haul, are gagging to hear their favourite band take something else and twist it around and see where they go with it."

Summerlin admits there have been times when he has fantasied about playing to flag-waving Glastonbury crowds or having enough royalties to spend on extra building work for his home. That said, in an alternative universe where sudden mainstream attention did arise, it is hard to imagine that this self-sufficient group would be particularly comfortable with it anyway. They have, after all, been plugging away quite happily in the underground, changing their line-up when circumstance necessitates, pushing their sound ever forward with each new release and expanding their dedicated fanbase gradually.

Davies looks at bands that have risen to become a full-time "money-making machine" (one act in particular, who we shall honourably decline to name), with their merchandise stalls "100 feet wide, selling about 15 styles of T-shirt, and mugs and keyrings". He concludes that waking up every morning and striving to maintain that level of popularity and uninterrupted revenue flow "must be fucking horrible". Instead, he says, "We've got a brilliant, loyal fanbase. It gets a little bit bigger every time we do something. We go to these gigs, it could be the middle of nowhere in France or somewhere, and it's like a big group of mates getting together. It's just lovely to see that. Playing in London, you look out [from the stage] and see a whole bunch of faces and you recognise all of them. That's really nice because you've built that up over 20 years and these people have stuck with you. I'm just so proud of that."

Words: JR Moores
In Blood *is on Wrong Speed Records*

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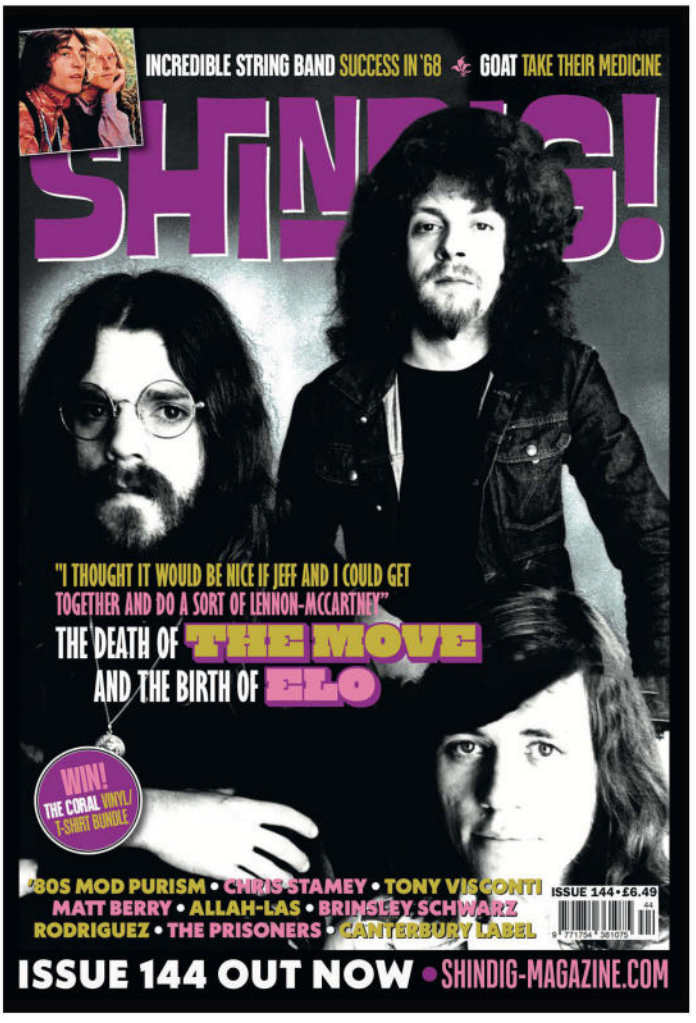

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THE ENGINE ROOM

The unsung heroes who helped forge modern music

This month: Dorothy Ashby

Harpist Dorothy Jeanne Thompson, who performed and recorded as Dorothy Ashby, was born on 6 August 1932, in Detroit, Michigan. As a black female musician playing an instrument unusual in her beloved jazz setting, Ashby battled triple opposition to became recognised. Although not the first to deploy the upright harp in jazz, Ashby did more than any other to bring the instrument into the limelight, proving its capabilities as an improvisational tool in the bebop scene. She left behind a string of critically acclaimed, yet underappreciated, solo albums, and provided accompaniment to recordings by some of the biggest names in music.

Ashby came from a musical family. Her father, guitarist Wiley Thompson, would often bring musicians home for jam sessions, with which Ashy would eventually join in, at first on piano. At Cass Technical High School, in mid-town Detroit, she studied saxophone and bass, but she soon developed a lasting love for the harp and, although trained in the classical style, she became aware that the voice, resonance and syncopation of the harp presented exciting possibilities as yet unexploited. Graduating from Wayne State University, she began working as a jazz pianist. In 1952 she realised her dream of purchasing an upright harp for herself. Playing this in a trio, which also featured her husband John Ashby on drums, Dorothy slowly built up a following, overcoming resistance to her chosen instrument through a series of free shows and dances.

In 1957 flautist Frank Wess, then playing with the Count Basie orchestra, attended one of these shows. Recognising Dorothy's potential, Wess used his influence to secure her a recording date with Regent Records. The resultant album, *The Jazz Harpist*, featured Ashby alongside Wess, Eddie Jones (bass) and Ed Thigpen (drums), with engineering by future legend Rudy Van Gelder. The record, a mix of standards and originals, is a remarkably assured LP, covering a spectrum from bebop and swing to slower ballads. Two further projects with Wess and Van Gelder followed in 1958, with both continuing the formula mix of standards and originals in a quartet setting - *Hip Harp*, on Prestige, and *In A Minor Groove*, on New Jazz.

Ashby released several more solo albums in the years that followed, then 1965 brought a switch to Atlantic for *The Fantastic Jazz Harp of Dorothy Ashby*, recorded as a quintet with another Miles Davis' alumni, Richard Davis. In 1968 Ashby released her best-known set, *Afro-Harping* (Cadet Records), a remarkably forward-thinking and adventurous album, with harp front and centre before a sublime mix of full orchestra and African-influenced rhythms. This, more than any other record, cemented Ashby's reputation as a true innovator. *Dorothy's Harp* (1969, Cadet) continued to push boundaries, embracing Brazilian styles, with a memorable cover of Michel Legrand's Windmills of Your Mind. *The Rubaiyat Of Dorothy Ashby* (1970) comprised solely Ashby originals, on which she also plays Japanese koto, capping an extraordinary trio of albums.

Around this time, reportedly tired of touring, Dorothy and her husband relocated to California where, with the assistance of soul singer Bill Withers, the harpist began a second career as a versatile session artist, beginning in 1974 with Wither's own *+'Justments*, which also featured Puerto Rican great José Feliciano. Ashby leant her talents to 10 albums across the remainder of the decade, each fascinating in its own right, beginning with flautist Bobbi Humphrey's *Fancy Dancer* (1975), a wide-ranging funk masterpiece further notable for the presence of pioneering jazz fusion duo, brothers Larry and Alphonso Mizell. That same year Ashby starred on soul singer Minnie Riperton's third studio album, *Adventures In Paradise*. Nineteen-seventy-six saw the harpist appear on a trio of LPs: influential producer Wade Marcus' *Metamorphosis*, jazz great Stanley Turrentine's *Everybody Come On Out*, and the most famous record on which Ashby is credited, Stevie Wonder's seminal *Songs In The Key Of Life*. Bill Withers had personally recommended Ashby to Stevie Wonder, and Ashby gets a full song as sole musician, providing harp accompaniment to Wonder's vocals on If It's Magic.

Bill Withers personally recommended Ashby to Stevie Wonder

Ashby's work in 1977 comprised appearances on bebop saxophonist Sonny Criss' *Warm & Sonny*, soul jazz pianist and former Three Colours member Gene Harris' *Tone Tantrum* and the great trumpeter Freddie Hubbard's *Bundle of Joy*, the latter a neglected jazz-funk classic which sees Hubbard in close collaboration with a key player of the 60s/70s disco/funk scene, producer and arranger Bert DeCoteux. Ashby next appeared on keyboardist Billy Preston's debut album for Motown, *Late at Night* (1979), before cropping up on a pair of records by Bobby Womack, *The Poet* (1981) and *The Poet II* (1984). Both albums saw the soul maestro move away from orchestral backing into smoother, slicker territory. *The Poet* went on to become the best-selling LP of Womack's career. Ashby's final appearance as a session musician came with Japanese multi-instrumentalist Osamu Kitajima's *The Source* (1984), a floating ambient-electronic album on which Ashby features prominently.

That same year saw her return as solo artist, with a brace of little-known albums on Philips, on both of which she was the sole musician, playing her beloved harp without accompaniment. On *Django/Misty*, Ashby tackled material ranging from Thelonious Monk's Round Midnight to Richard Rogers' My Favourite Things as well as the titular Django by John Lewis and Misty by Erroll Garner. For companion record *Concierto de Aranjuez*, she selected works by Spanish composers Joaquin Rodrigo and Pablo de Sarasate, and the traditional Greensleeves together with a Gershwin medley, closing with a moving rendition of The Beatles' Yesterday.

Ashby died in 1986 in Santa Monica, California. Her pioneering jazz-harp technique paved the way for Alice Coltrane, and continues to inspire modern artists such as Alina Bzhezhinska, Madison Calley and Brandee Younger. Outside of the recording business, she founded, along with her husband, a Detroit-based theatre company, The Ashby Players, dedicated to producing musicals relevant to the African-American community.

Words: Chris Wheatley
Dorothy Ashby – With Strings Attached, 1957-1965, *6 LP box set is available from New Land Records.*

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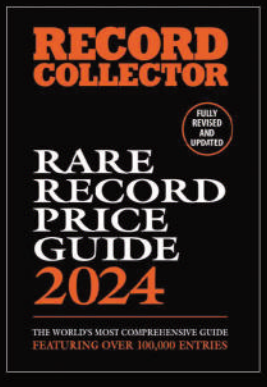

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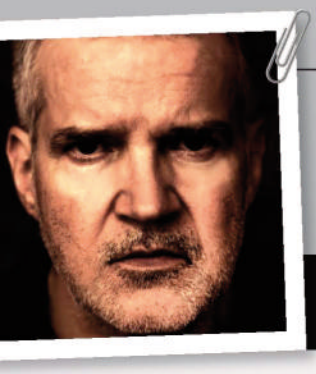


BIRTH! SCHOOL! WORK! DEATH!

Lloyd Cole... on the soundtrack to his life

The Beatles Can't Buy Me Love (Parlophone R 5114, 7", first pressing, UK, 1964) £20

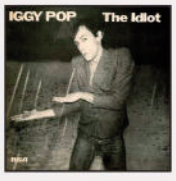
My earliest memory as a person involves me sitting on a floor at a little party my parents had taken me along to. My brother may or may not have been alive. If he was, he would have been in his pram. And they were playing Can't Buy Me Love, so my actual first childhood memory is music. The Beatles were always there in our house growing up. Like most people, I probably thought Lennon was the talented one and the older I got the clearer it became that I was wrong.

T. Rex *The Slider* (T. Rex Wax Co./EMIBLN 5001, LP, printed inner black on red text, UK, 1972) £40

I don't think I really became a proper fan of music until glam rock and T.Rex, and one of the first albums I bought was *The Slider*. My mum even bought me some velvet loons, and I used to get the shit beaten out of me for wearing them. I realised slightly later in life that the Derbyshire lads were rather intimidated by or frightened by the idea of somebody being borderline homosexual. Thankfully, I had a very brave, violent young brother, and one day he came up and dived at one of these guys and bit his genitals. They never bothered me after that.

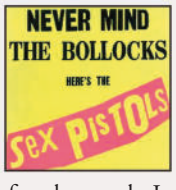
The Chi-Lites Have You Seen Her (Brunswick BR 20, 7", reissue, UK, 1975) £3

I always think my biography would be a lot groovier and sexier if Telegram Sam had been the first single I bought with my own money, but no, it was Have You Seen Her by the Chi-Lites. It's a beautiful song, though. I think I had a girlfriend, I think that might have been something to do with it. And from the age of 11 until I had a job pretty much, all of my pocket money went on buying records. It was such a small town that the record shop also sold electrical appliances.



Iggy Pop *The Idiot* (RCA Victor PL 12275, LP, orange labels, UK, 1977) £40

I've always been obsessed with Bowie's Berlin period, and I think that while most people pick out *Low* as being the classic, I'm more fond of Iggy Pop's *The Idiot*, for all its imperfections. It wasn't recorded perfectly, and China Girl sounds like it's coming out of somebody's garage or something. Tony Visconti basically had to salvage that in order to be able to mix it. But I was playing Sister Midnight in the bar the other day on the jukebox, and it's just one of those tracks that cuts through and sounds incredibly powerful.



Sex Pistols *Never Mind The Bollocks, Here's The Sex Pistols* (Virgin V2086, LP, poster, 7", 11 tracks listed to rear, UK, 1977) £100

It's important to talk about punk rock because I feel incredibly lucky in retrospect to have experienced it at the age I did – and the same goes for glam rock. I was very lucky to be born in '61. I don't think I would have picked up an instrument had it not been for punk. The day that *Never Mind The Bollocks* came out, a boy called Trevor Morris and I played hooky from school so that we could have the album the very first second it went on sale. Trevor ripped his copy up and then taped it all back together again.

Chic *Risqué* (Atlantic K50634, LP, printer inner, UK, 1979) £15

It really didn't take very long for punk to get boring, and so I then found R&B and disco. There was a record shop across the street and I bought these great Stax compilations with The Bar-Kays and Isaac Hayes, and Chic were making great records at that time as well. *Risqué* is still fantastic. I put My Feet Keep Dancing on the jukebox quite often and it is just really perfect. There's something about Edwards and Rodgers, a kind of twinkle in the eye in the way the lyrics were delivered.

Miles Davis *In A Silent Way* (CBS S63630, LP, UK, 1969) £50

The way this record is edited is more about Teo Macero's genius than that of Miles Davis. This was just before Miles got into *On The Corner* and that more angular sound. I felt this was the ultimate distillation of an ethos which began with *A Kind Of Blue* and *Sketches Of Spain*: very minimal, and it was almost as though he was working on his technique like Beckett did with his writing, to try to ultimately look like he had no technique. And for me, *In A Silent Way* is sort of the end of that phase.

Steve Reich *Music For 18 Musicians* (ECM Records ECM 1129, LP, silver sleeve, Germany, 1978) £60

Music For 18 Musicians has lots of incredibly simple phrases moving in and out of phase with each other to create something which is quite mesmerising. It's probably my favourite piece of music in all of life. Bowie introduced us to so many things: Kraftwerk, Iggy Pop through *The Idiot*, and I went to see Steve Reich when I was at college in London purely because I'd read that Bowie liked him. It was amazing. Reich's music opened me up to the idea that things like math rock could actually be great.

Kraftwerk *Computer World* (EMI EMC 3370, LP, printed inner UK, 1981) £20

The first Kraftwerk album I bought was *The Man-Machine* and then I started working backwards, but I just thought *Computer World* took the whole Kraftwerk aesthetic to a level close to perfection. The concept just worked perfectly with the way that they presented themselves. The idea that they would have a concept record about computers maybe in retrospect seems like a ridiculously obvious thing to do, but sometimes the obvious is perfect.

Kali Malone Featuring Stephen O'Malley & Lucy Railton *Does Spring Hide Its Joy* (Ideologic Organ SOMA 050, 3LP, UK, 2022) £40

I didn't realise that I could enjoy music that has so little harmonic content, but I find it incredibly beautiful. I enjoy the exploration of the textures in the same way that I enjoy the intertwined arpeggios of Debussy's La Mer. She makes an organ and a couple of violins sound like an orchestra. Kali Malone is my current favourite artist and I'm gradually working my way through her oeuvre. And she's leading me to explore more drone music, which seems to be the only music that I can listen to while I'm working on something else.

Interview: Jeremy Allen
On Pain *is out via earMUSIC.*

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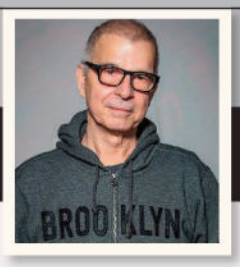
10 OF THE BEST

This month: **Produced by Tony Visconti**



David Bowie Young Americans
(RCA RCA 2523, 7", UK, 1975) **£5**

Spanning the career of a man who helmed many of our favourite records, the new *Produced By Tony Visconti* box set offers both legends and lessser-known gems. His work with Bowie is, of course, about as good as the whole damn game gets, and among the selections included is the track which announced another innovative shift in Visconti's old pal's oeuvre. Philly soul, impressionistic Englishman-abroad lyrics and impassioned vocals: it threw everybody off-balance.

T.Rex Hot Love
(FLY BUG 6, 7", brown label, UK, 1971) **£5**

Eight albums and an exuberant fairground ride of peerless pop hits with Marc Bolan, defining the early 70s, began on the 1968 Tyrannosaurus Rex debut. As Bolan's boogie burst into new life with electric guitars, glitter and stars, it was Visconti adding the relish, making the ideas flesh. His string arrangements gave *Electric Warrior* and its successors the unworldly edge which raised their sex-drenched rock to transcendent levels of tactile teasing. The irresistible groove and endless sing-along of Hot Love made this stand-alone single T.Rex's first No 1.

Sparks Under The Table With Her
(from *Indiscreet*, ISLAND ILPS 9345, LP, laminated g/f, UK, 1975) **£30**

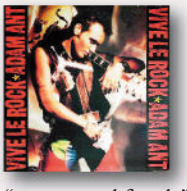
Sparks' fifth album *Indiscreet* paused the glam-pop of their breakthroughs and, giving Visconti delicious scope, introduced greater theatricality, jazz, swing and vaudeville. It sold less well than *Kimono My House* and *Propaganda*, but in hindsight, it set the Mael brothers up for the long game – and look where they are nearly 50 years later. Get In The Swing and Looks, Looks, Looks were weird singles even in a time of obligatory oddness. This track, chosen by Tony, saw him writing parts for a string quartet, which he recorded at his house, having "served them sandwiches".

Dexys Midnight Runners Show Me
(Mercury DEXYS 6, 7", UK, paper labels, insert, 1981) **£5**

A one-off collaboration: Tony explains in the booklet that Dexys, or at least the label who'd just signed them, wanted "a chart producer... they simply wanted a hit". They got one, although according to Visconti he and Kevin Rowland's intense-emotion crew didn't form much of a bond on the day. Either way, the results endure, as the whip-smart brass sounds and Rowland's realer-than-real vocal propel an astonishing attack of adrenalin.

Altered Images Bring Me Closer
(Epic EPCA 3398, 7", UK, 1983) **£8**

As Clare Grogan has said, her young, cocky, Scottish band asked their record label for the best producers in the business, and were amazed to get their heroes. Mike Chapman produced one half of the 1983 album *Bite*, Visconti the other. It worked superbly well, as Altered Images graduated from scratchy post-punk to polished dance-pop, sourcing smooth sophistication. In any just universe, it would've established them as the next mega-selling Blondie. Fate had other ideas, but this hit confirmed there was little Visconti couldn't master.



Adam Ant Apollo 9
(from *Vive Le Rock*, CBS CBS 26583, LP, printed inner UK, 1985) **£8**

In some ways, Adam Ant was to the early 80s what Marc Bolan had been a decade earlier, ushering in "a new royal family" of pop stars who'd previously flirted underground. By '84, his hits were, like Bolan's back in the day, drying up. Who you gonna call? Tony blasted him chartwards again with this spaced entity. As the producer points out, the star "inhabited the same creative zone as Bowie and Bolan, without ever copying a note or pose".

Gentle Giant Nothing At All
(from *Gentle Giant*, Vertigo 6360 020, LP, first press, large swirl label, UK, 1970) **£400**

Visconti earned his spurs with a lot of what we now call prog bands (though at the time they were simply hip cats expanding rock's boundaries), from Strawbs to Caravan to Jon Anderson. Gentle Giant's inventive, self-titled, debut album meant working with the Schulman brothers: Ray himself went on to produce The Sugarcubes and The Sundays. The band "blew my mind", Tony said. "Every bit of my knowledge went into making this record."

U2 A Sort Of Homecoming (Live)
(from the EP *Wide Awake In America*, Island 90279-1-A, EP, US, 1985) **£8**

In the mid 80s U2 were probably the world's hottest live act. As they planned to release the studio version of this *The Unforgettable Fire* track, Tony encouraged them to instead record the live version they'd developed. In turn, Bono, a fan of Thin Lizzy's *Live And Dangerous* (another Visconti classic), persuaded Tony he was the man for the job.

The Alarm Sold Me Down The River
(from *Change*, IRS 24 1029 1, LP, die-cut sleeve, printed inner, UK, 1989) **£8**

Across this collection, the versatility of Visconti astounds. From The Damned to the Manics, from Gay Dad to Biddu to, er, Elaine Paige, the range is crazy. Rhyl's finest were endorsed by Dylan, Neil Young and U2, all of whom they'd supported, and late in the 80s Visconti produced their only major American hit. They were "a real powerhouse", he says, recalling sessions working with them on both English and Welsh language songs.

The Good, The Bad & The Queen
Lady Boston
(from *Merrie Land*, Studio 13LP001, LP, printed inner, UK, 2018) **£15**

OK, even this box set couldn't squeeze in his work with Morrissey or Prefab Sprout, but it does show how respected and relevant he remains. 2018's second album from Damon Albarn's side project (well, one of them) was the Brexit-referencing *Merrie Land* – "a lament of sorts for Broken Britain". It began with Paul Simonon arranging a drinking session, then jet lag hindering Visconti's first days behind the desk, but soon was a "wonderful" experience.

Words: Chris Roberts
Produced By Tony Visconti *(4CD/6LP) is released by Demon in October.*

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